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DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP

EXECUTED WITH A PEN BY D.T. AMES.

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How to Succeed in Business.

A LECTURE.

Delivered by Prof. Thos. Powers, to the Students of the Fort Wayne (Ind.) Commercial College, Friday, Jan. 31 1879.

What will my hearers give to know how to succeed in business, or to become wealthy and respected? Now I will not say that the following rules will enable every person who may hear them, to acquire wealth, but this I will say: that if ever a man does grow rich by honest means, and retains his wealth for any length of time, he must follow and practice the principles laid down in the following remarks; and I strongly commend them to the attention of every young man, as affording the true secret of success in attaining wealth and honor. Although wealth often appears the result of mere accident, or a fortunate occurrence of favorable circumstances, without any exertion of skill or foresight, yet every man of sound health and unimpaired mind may become wealthy, if he takes the proper steps. Foremost in the list of requisites are honesty and strict integrity in every transaction of life. Let a man have the reputation of being fair and upright in his dealings, and he will possess the confidence of all who know him. Without these qualities, every other merit will prove unavailing. Why then is honesty the best policy? Because without it, I venture to say, that you will get a bad name, and everybody will shun you in business affairs, or dealings of any kind, and a character for knavery and deceit, will prove an insurmountable obstacle to success in almost every undertaking. Needy men are apt to deviate from the rule of honesty and integrity, under the plea that necessity knows no law. This course is suicidal by destroying all confidence, and ever keeps them in poverty, although they may possess every other quality necessary to success. Punctuality, which is said to be the soul of business is another important element in money getting. The man known to be very exact in the fulfilment of his engagements gains the confidence of all. Therefore be prompt in all your promises and engagements and you will be trusted without limit. Order and system in the management of business must not be neglected. Have a place for everything, and everything in its place: a time for everything, and everything in its time. Do first what presses, or is needed most, and having determined what is to be done, and how to do it, lose no time in doing it. Without this method all will be hurry and confusion, and nothing accomplished with despatch. Next, a polite, affable deportment is recommended. Agreeable manners contribute greatly to a man's success. Be gentlemanly, kind, obliging and conciliating in manner; these in a great measure are the great secret in the success of business, or why some are successful and others unfortunate in business. A man with a pleasant disposition finds friends everywhere, and makes friends where persons of a contrary nature make and find enemies. Good nature is one of the sweetest gifts of Providence, and should be carefully cultivated. We are now to consider a very important principle in the business of money-getting, indefatigable attention to business. Persevering diligence is the philosopher's stone, which turns everything into gold.

Constant, regular, habitual and systematic application to business, must, in time, if properly directed, produce the desired results. It must lead to wealth, as sure as idleness, inattention to business, intemperance and gambling, lead to poverty and wretchedness. It has been truly said, that he who follows these instead of his business, will soon have no business to follow. Next, the art of money-saving is an important part of money-getting. Without economy and frugality, no one can become rich. With them, few would be poor. Those who consume as fast as they produce, are on the road to ruin.

As most of the poverty we see, grows out of idleness and extravagance, so most large fortunes have been acquired by industry and frugality. The practice of economy is necessary in the expenditure of time as of money. They say that if we take care of the pennies, the dollars will take care of themselves. So if we take care of the minutes and hours, the days and months will take care of themselves. The acquisition of wealth demands as much self denial and as many sacrifices of present pleasures as the practice of virtue itself. Men fail of fortune often because they are unwilling to deny themselves momentary enjoyments for the sake of permanent happiness in the future. Lastly, stick to the business in which you are regularly employed. Let speculators make their thousands in a day or a year, you should be engaged only in your own regular trade or business. Never turn to the right hand or the left. Your own business you probably understand as well as other men, other people's business you probably do not understand. Therefore it is better to have nothing to do with it. Let your business be some one which is useful to the community. All such occupations possess the element of profit in themselves. Let it be deeply impressed on your mind, how perilous is falsehood; when once concealment or deceit has been practiced in matters where all should be fair and open as the day; confidence can never be restored any more than you can restore life in the dead. How true is this, and what a sadly neglected truth? Falsehood is not only one of the most humiliating vices, but sooner or later, it is certain to lead to serious crimes. With partners in trade, with partners in life, with friends, employers, and with all by whom we are confided in how essential that all guile and hypocrisy should be guarded against. How many young men's hopes have been crushed by one false step, which having been taken can never be retraced—*Fort Wayne Gazette.*

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"Barring all Transcendentalism" and "Long-Winded Documents."

Editor Penman's Art Journal:

In the May issue of your valuable paper, my attention has been called to the recent action of the officers and executive committee, with reference to the ensuing Convention, to be held at Cleveland on the 5th of August. It is highly gratifying, no doubt, to all lovers of practical education, to learn that the interest in the new department of education is becoming so general, and that so early a movement is being made to secure a large attendance.

In looking over the report of "ye editor in pursuit of an item," and of the letter of the Chairman of the Executive Committee, I observe a few points which are deserving of notice. One very prominent point made was the gratifying fact that our next Convention is not to be inflicted with "long-winded documents," poems, and the like—gratifying, I say, to all members, unless possibly those who, at some little expenditure of time and effort, prepared these essays. It is not improbable that after repeated urging to prepare these papers, which were faithfully done, they may regard this want of appreciation a rather poor requital of honest efforts, sophomore though they may have been. It is still fresh in the memory of many how near these "long-winded documents," so-called, came near being decapitated without judge or jury. It is noticeable, however, that the member who moved, and the member who seconded, to slaughter these innocents, were not among those who were to contribute to the sacrifice. Now, "ye editor" will not, of course, take offence at "ye" report, because I believe that it breathes the real spirit of the meeting recently held at Philadelphia

But there is, I notice, a still more remarkable feature in connection with that meeting, as set forth by the encyclical from the Chairman of the Executive Committee. In the main, it is a good document, (I will not call it "long-winded") and full of life and worthy intent. Retaining vividly in mind an incident in the last Convention, our worthy Chairman could not forego the opportunity to make a sportive fling at your correspondent. This I do not lay to heart, observe, but I could hardly believe that a Committee, representing a Business College Teachers' and Penman's Convention, was really attempting to strike down "free speech!" Our worthy Chairman says: "*Barring all transcendentalism*, what substantial facts can *you* present to the next Convention." Now, this word of reproach, among small philosophers, was incidentally introduced by your correspondent in his "long-winded document," and he has not forgotten the attack made upon him, simply because of its use. I doubt if our Chairman of the Executive Committee is quite prepared to take the logical sequence of his position. Perhaps, with his conception of the word, he should be excused in his attempt at "barring transcendentalism." Possibly, his notion of it is not unlike that of the gentleman who, while journeying on the deck of a Mississippi steamer, defined it to his fellow passengers thus: "See the holes made in the bank yonder by the swallows. Take away the bank and leave the apertures, and this is transcendentalism." Now, your correspondent, "ye editor," protests at any sand-bank-swallow-hole theory of transcendentalism. To me it is the *science of self-evident, axiomatic, necessary truths*, which is backed by the most robust philosophers of the world, among whom are Coleridge, Wordsworth, Mansel, Sir William Hamilton, Leibnitz, Kant and Lotze—men who have never been heard to "sing the wooden songs of materialism." Why, the grandest pillar in the temple of Christianity to-day is a true transcendental philosophy. Most theologians, too, of to-day—and our worthy Chairmen I understand is one—are basing their theology in these very axiomatic truths which transcendentalism teaches. Willingly do they go back to Aristotle, Hegel and Kant, in defence of truths that transcend experience, for that is all that is meant by this philosophy. Why, *all* of our necessary, self-evident, axiomatic truths have a transcendental origin. All such truths transcend experience. That *every effect has a cause*, and that, *things equal to the same thing are equal to each other*, are truths that transcend experience, simply because they are universal, and are just as true in Orion as upon this earth.

But our worthy Chairman of the Executive Committee informs us that, at our Cleveland Convention, we are to have none of this transcendentalism, none of these necessary, self-evident, axiomatic truths. Perhaps they will not be needed; possibly, however, it may be found that even book-keeping science lights its torch also at the burning mount of transcendentalism. How about the axiom that every debtor has a creditor? Is there any transcendentalism in that? It certainly would be just as true in commercial relations at the North Star, as in the business affairs of this earth. That, then, we affirm, is beyond experience, and, therefore, is a transcendental truth. All this is true, also, of the axioms: If to equals, equals be added, the sums will be equal; and if from equals, equals be taken, the remainders will be equal both of which are applicable to double-entry journals, ledgers and trial-balances.

Again, I look in vain among the "topics for discussion" to find any allusion to the subject of book-keeping! One would naturally suppose that, in a Convention of Business Colleges, that the "Science of Accounts," which is the chief branch of the business curriculum, would be the chief topic of discussion. Your correspondent has, he thinks, attended all the Business College Conventions, and he regrets to say that, in his judgment, the Science of Accounts, as a topic of discussion, has not by any means received the attention that the importance of the subject demands. It is down, however, among "the subjects to be taught," during which exercise, it may be the design of the committee that the theory and science shall receive due attention.

Finally, trusting and hoping that the coming Convention will prove a brilliant success, I am, fraternally,
E. G. Folsom,
Albany Business College.

Albany, May 22, 1879.

SPIRIT OF BEAUTY.

The Spirit of Beauty unfurls her light
And wheels her course in a joyous flight;
I know her track through the balmy air
By the blossoms that cluster and whiten there;
She leaves the tops of the mountain green,
And gems the valley with crystal sheen.

At morn, I know where she rested at night,
For the roses are gushing with dewy delight;
Then she mounts again, and round her flings
A shower of light from her crimson wings;
Till the spirit is drunk with the music on high,
That silently fills it with ecstasy.

At noon she hies to a cool retreat,
Where bowering elms over waters meet,
She dimples the wave where the green leaves dip,
As it smilingly curls like a maiden's lip
When her tremulous bosom would hide in vain,
From her lover the hope that she loves again.

At eve she hangs over the western sky
Dark clouds for a glorious canopy,
And round the skirts of a deepened fold
She paints a border of purple and gold,
Where the lingering sunbeams love to stay
When their god in his glory has passed away.

She hovers around us at twilight hour,
When her presence is felt with the deepest power;
She silvers the landscape, and crowds the stream
With shadows that flit like a fairy dream:
Then wheeling her flight thro' the gladdened air,
The Spirit of Beauty is everywhere.
—*Rufus Dawes.*

The Writing Class.

BY J. W. PAYSON.

X.

TALK TO TEACHERS.

Legible handwriting is the logical result of educating both the mind and the hand in the forms of the letters. The pupil who rightly comprehends will be best able to execute. The intellectual grasp of the written characters will control the practice, and legibility will become the same unconscious law in writing as grammatical purity in speaking. Illegibility of style betrays imperfect knowledge of form. Such writing is in reality a picture of the conception of the letters in the mind of the writer.

It is becoming more apparent to educators that penmanship, as a special branch, should be better taught. But many who readily acquiesce in the need, do not see clearly the means to be employed. We would simply suggest that, if the primary instruction be a thorough exposition of correct principles, the higher grades will have something solid to build upon. Let the very first effort be directed to the primary departments. Here is where cramped movement and vicious practice originate, and here is where the educating force should begin. To allow scholars to start wrong, and work under a bad system during the most impressible school period, and afterward to devote time and labor to remedy this false education, does not smooth the way of the pupil, lighten the task of the teacher, nor produce satisfactory results.

The primary teacher has the advantage of laying the foundation. To do this successfully, call, for the same amount of time and thought as are given to other branches. It is not enough to require careful observance of the engraved copy. The pupil must be taught to know the lines in each letter before he can have a clear and intelligent idea of the letter. To simply practice the written forms without any analysis, would be to repeat over and over again the same errors until confirmed. But to know the elementary parts, and to carefully execute each in building up the whole letter, incites the best, because intelligent, effort of the pupil. Such practice is both natural and progressive.

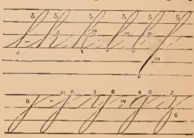
The writing-lesson is often unsatisfactory and tedious to teacher and pupils, from the former having no interest beyond mere routine duty. But let the teacher fully comprehend that a beautiful art lesson is included in one of the most practical that can be given, and the task will be relieved from any dryness and monotony. When the teacher once fairly enters into the spirit of the work, the pupils will be easily attracted. There is a fascination to children in the very idea of being able to express their thoughts in writing. Enthusiastic effort will secure, in even primary classes, earnest workers, whose progress will be a pleasant surprise, and a proof that success in the writing-class depends largely upon the quality of instruction.

The engraved models of copy-book enhance the necessity for mental application. Here are correct forms, subject to laws of proportion, to be studied, analyzed, and reproduced; while black-board illustration, oral instruction, and criticism, are demanded of the teacher. The material is all at hand, but the work is in no sense accomplished, nor is there given a royal road for teaching.

THE LESSON.

Spacing is another essential point in writing. We have only casually introduced it as yet, since slant also regulates the width of letters. In attempting too much with young pupils, we fail to make positive impressions, and confuse the mind. We have spoken of the slant as something easily understood, and have avoided any abstract treatment. This familiar method best appeals to primary classes.

"Children, we come now to a lot of looped letters, which make up the last two groups of the small alphabet. The tall and graceful letters in the upper group have a strong family likeness. They are all, in fact, built after one model,—the upper looped stem, which has the place of honor at the head of the five letters. Now, if you will look at the Italic *h*, *k*, *l*, *b*, and *f*, as I write them on the board, you will see that each has a long straight stem for a main line. The written letters have the same long stem. But to make them easy to write, and to connect with other letters, a long, right-curve begins each. This first curve extends almost to the top, where a short upper turn leads to the left, and combines with the long stem, thus. Here you have the upper-looped stem, which is wholly above the base-line. The main line, or stem, is not straight the whole length, because that would make a straight-backed, ugly letter; but above the height of one space it is slightly curved to the left, so that above this point the stem is the left-curve, and below this point it is the straight line. The stem should cross first curve at just the height of one space. The loop is two spaces tall, and adds another story to each letter of the group. When you write this principle, make the first curve just like the first curve of *i* up to height of one space; then slant the curve a little less, to the turn. Half space, or half the width of *u*, is the right width for the loop. In writing the long upward curve, you have to reach out or extend the thumb and fingers; in writing the long stem on the downward movement, you have to draw in or slightly bend the thumb and fingers. When you learn this graceful finger movement, you will be able to make graceful letters. But you will need to practice the principle some time before you can make it properly. Hold your pen or pencil lightly, and move your fingers easily and naturally, and you will not tire your hand. Wrong practice is hard, while right practice is easy."



The intersecting point of the looped stem governs the proportions of the principle. The division is always into thirds. The decreased slant of the connecting curve above the height of one space brings the main line on to the main slant, and preserves the symmetry of the principle. The following resume of the construction will suggest the plan of teaching the separate letters of the group. In *h*, the last part of *n*, or third principle, finishes the looped stem. The second part of *k* is quite difficult, but first impress the characteristic form. Italic *k* is finished by the meeting of two short curves in an angle at stem. The script letter has essentially the same characteristic, but the vertex of the angle meets a short connecting curve instead of the stem. This connecting line runs up from base of stem, is on decreased slant to height of one space, and thence is nearly horizontal, in order to combine with the upper curve of the characteristic; the narrow loop resulting therefrom is almost horizontal. The last part of this characteristic is the first principle modified; the main line is on decreased slant, and begins with a short turn. In *l*, the looped stem is finished like the last part of *i*, or first principle; in *b*, with the narrow turn at base and last two curves of *v*. In *f*, the stem extends below base in a slight left-curve, and unites in a short turn to the right with an upward right-curve which crosses stem at base. A combined shade (gradually increasing and diminishing) is given to the stem below base. The elegance of the letter depends upon the correct slant, and slight curvature of stem.

We treat the lower-looped stem similarly to the preceding principle, illustrating to the class how the inversion and reversion of the loop results in the extended left-curve instead of the right, and in the lower instead of the upper turn. In both the looped principles, the turn is added to the long, sweeping curve as part of the connecting line. This is the only instance in the small alphabet where the turn is not part of a main line. The ground-plan of the four letters in this group is found in *i*, *n*, and *a*, and their construction will be at once apparent to the teacher. The looped stem is not modified, except in *z*, where it begins with a short upper turn.

The practice on the above groups is an admirable preparation for the broader movement of the capitals. General practice on the latter, previous to a thorough and complete drill on the looped letters is a violation in grading, inconsistent with real progress.—*Primary Teacher.*

Office of Old Dominion Business College,
Richmond, Va., May 13, 1879.

Editor Penman's Art Journal:

The abstract of Mr. Wieschahn's letter, published in your May number, gives us the idea of a chaotic sea, upon which the penmen of our country have long been tossed; but happily, through his inspiration, the waves thereof are about to become petrified, and thus enable the misdirected mariners to reach the coast of the beautiful "classical" land dry shod, where, from its great elevated planes, they shall view with gladness the enchanting vale dotted with the tombs of the "*flourishing*" pens.

It would be no extravagant metaphor to affirm that others see more with their minds than it appears Mr. W. sees with his eyes. Notwithstanding flourishes are but fanciful lines, they are still of such a character that we no sooner receive their impress than we feel them to be acting upon our sympathies, without our knowing why or wherefore. We naturally infer, however, that their mysterious power is owing in some way to their poetic influence, and we rationally conclude that the spirit from which so many beautiful productions have arisen is still teeming with others, and perhaps more beautiful, that only want the occasion or excitement to come forth in all their exquisite dash, grace, and harmonious arrangement.

To assert that "flourishing" is solely "mechanical" is to falsify *our* conviction, inasmuch as we find it appeals to our imagination, which cannot be touched without awakening by its vibrations, so to speak, the untold myriads of sleeping forms that lie within its circle, that start up in tribes, and each in accordance with the congenial instrument that summons them to action.

It cannot be a matter of controversy whether "flourishing" belongs to "true art," since the greatest penmen that this country has produced have recognized its connection, and cultivated it as an affinity with their hearts and intellects.

Admitting that the prevailing tendency is to render it too general, and that Mr. W.'s admirable *drawings* supersede the necessity for it, still we are no less unwilling to permit the Eureka of Mr W. to inveigh us into a hiatus.

Numerous are the instances where a few irregular lines have invested works of penmanship with the most unsatisfying effect; yet these same little lines would have produced a most pleasing expression had their wondrous power been tempered, as it were, to our mysterious desires. Who, then, would commend the Quixotism of him who felt called upon to avenge the perversions by attacking the impregnable ramparts of the knights of the artistic quill?

The greatest geniuses are generally found to be the widest likers; and the excellence of their predecessors and contemporaries contributes to their powers; not as presenting models of imitation, but as shedding new light in their own minds, and opening to view their hidden treasures.

Very respectfully,
Geo. M. Nicol.

Writing.

Everybody, says *Chambers*, is now taught to write, and there are probably few persons belonging to what are called the respectable classes who do not imagine that they can write a letter fairly, both as regards caligraphy and correctness of expression. Our opinion is somewhat different. There is an immense amount of bad letter-writing. In a vast number of cases coming under our experience, persons of good education do not know how to write their own name intelligibly. We have seen a letter written by a "finished" young lady in her nineteenth year. The penmanship itself was ugly, ungainly, and awkward; the spelling of several ordinary words was incorrect; small letters were used where capitals ought to have been; and we wondered as we perused the ill-composed, badly-written document how a being of even moderate abilities could send forth anything so imperfect. Yet this young lady had been for years at a high-class school where masters had taught English in all its branches, the mistress of which was also a person of refinement. Penmanship is far too little attended to in schools, even of the best class. No doubt ornamental writing is often taught; but this style generally unfits the pupil for the plain everyday process. The best model for daily use should be placed before the young lady for at least one year before she leaves school, and after she has emerged from the regular text and half-text copies. Epistolary composition should also be studied as a distinct accomplishment, if the pupil have no natural talent that way.

Good penmanship is as necessary for a lady or gentleman as a good style of talking or reading. If a man is owner of a large estate, with servants, money and influence at command, we wonder all the more if he writes a mean, cramped or illiterate hand. We take up his letter with a feeling of surprise, and saying: "what! is this the production of So-and-so? It looks like the wretched scraping of some poor laborer with a scarcity of ink to boot." Bad writing has the effect upon the eye that discordant tones to music have upon the ear.—*N. Y. News.*

Cause of the War of 1812.

The manner in which a pig caused the war of 1812, was as follows:—Two citizens of Providence, R. I., both of the Federal school of politics, chanced to quarrel. They were neighbors, and one of them owned a pig which had an inveterate propensity to perambulate in the garden of the other. The owner of the garden complained that his neighbor's pig-sty was insufficient to restrain the pig, and the neighbor insisted that the garden fences were not in good repair. One morning, as the pig was taking his usual ramble, he was surprised in the very act of rooting up some valuable bulbous roots; this was the "last feather," and the owner of the garden instantly put the pig to death with a pitchfork. At the coming election, the owner of the garden was a candidate of the Legislature, and his neighbor, who, but for the quarrel, would have voted for him, voted for the Democratic candidate, who was elected by a majority of one. At the election of a United States Senator, a Democrat was chosen by a majority of one; and when the question of war with England was before the Senate, it was declared by a majority of only one.—*Historical Magazine.*

THE QUILL.

BY PAUL PASTNOR.

O'er earth's wild waste a bird of wonder flew,
All gold and snow against the sombre blue!

Could such a vision, fair, and fleet and grand,
Pass unremembered o'er the waiting land?

Should pinions, shedding sunlight on the lea,
Float out of vision, and forgotten be?

Nay, not for this the beauteous bird went forth—
A golden feather fluttered to the earth!

Then slumbering world's awoke to new delight;
While shining marvels sprang from tablets white,

Far over the sea the glorious wonder spread—
Far as yon heavenly heights that bird's wings tread!

And as the sunbeams flash from hill to hill,
So spread the story of the golden quill;

Till all the world was filled with joyous light,
And fluttering with truth's winged pages white!

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The Convention.

The following topics have been adopted by the executive committee for discussion at the Business College Teachers' and Penmen's Convention to be held at Cleveland, Ohio, August 6:

1. The minimum amount of education necessary to make one eligible for admission into a business college as a student.
2. The minimum of qualification which will permit a pupil to graduate from a business college.
3. The relation of business colleges to their graduates.
4. The place of business colleges in the educational system.
5. The relation of business colleges to the business community.
6. The relation of business college graduates to the business community.
7. The capabilities of a business college.
8. The public need of a business college, and the spirit and manner in which the public announcements and advertisements of these institutions shall set forth their claims for patronage and support.
9. Civil government as a study to be pursued by a business college student.
10. The extent of arithmetic embraced in a business college course.
11. The minimum amount of commercial law belonging to a business college course, and how shall it be taught.
12. Political economy in the business college.
13. Phonography, a business college study.
14. The importance of penmanship in a business college.
15. The relation of ornamental penmanship to business writing.
16. The discipline of business colleges.
17. Business honor and morals.
18. Intercommunication by students of different colleges.

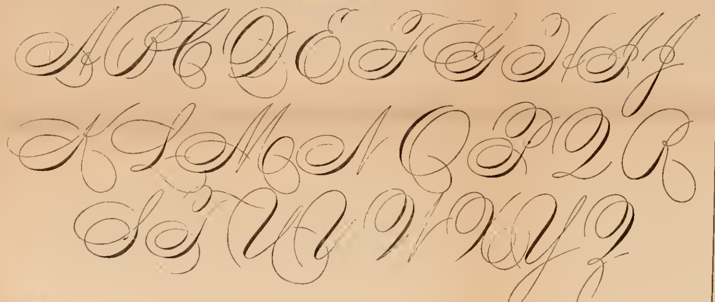
SUBJECTS TO BE TAUGHT.

1. Initiatory methods.
2. Journalizing.
3. Business practice.
4. Banking.
5. Penmanship—the members of the association sitting as a class of beginners.
6. Penmanship—the members of the association sitting as an advanced class in a public school.
7. The essential points of business penmanship
8. Penmanship—class drill in movements and exercises.
9. Blackboard exercises in penmanship.
10. Flourishing.
11. Engrossing.
12. Short courses in book-keeping and arithmetic.
13. Business arithmetic.
14. Partnership settlements.
15. Short methods in calculation.
16. Business correspondence.
17. Business etiquette.

The following persons at this date have signified their intention to be present and take part in the proceedings, viz.: S. S. Packard, New York; Hon. Ira Mayhew, Detroit, Mich.; J. C. Bryant, Buffalo, N. Y.; H. C. Spencer, Washington, D. C.; E. G. Folsom, Albany, N. Y.; G. W. Elliott, Chicago, Ill.; C. Claghorn, Brooklyn, N. Y.; H. C. Wright, Brooklyn, N. Y.; G. R. Rathbun, Omaha, Neb.; J. W. Van Sickle, Springfield, O.; J. H. Palmer, Yonkers, N. Y.; A. J. Taylor, Rochester, N. Y.; W. H. Sprague, Norwalk, O.; D. B. Lillibridge, Davenport, Iowa.; C. E. Cady, New York; D. T. Ames, New York; W. A. Miller, New York: J. E. Soule, Philadelphia, Pa.; T. M. Peirce, Philadelphia, Pa.; F. W. Weisehahn, St. Louis, Mo.; W. H. Duff, Pittsburgh, Pa.; S. R. Webster, Rock Creek, O.; A. P. Root, Cleveland, O.; H. W. Shaylor, Portland, Me.; A. H. Hinman, Boston, Mass.; L. P. Spencer, Cleveland, O.; L. L. Sprague, Kingston, Pa.; J. H. Lunsley, Elizabeth, N. J. Many other responses to the circular of invitation are expected by the committee from those who will desire to take an active part in the proceedings.

There can now be no doubt that there will be a large and enthusiastic convention.

WHOLE ARM CAPITALS.



Egyptian Writing.

HOW THE ANCIENTS PERPETUATED THEIR THOUGHTS.

Writing was as old in Egypt as architecture and sculpture. The papyrus reed furnished the most ancient material for paper in the days of the oldest monuments. The dry climate has preserved a great number of ancient rolls, of which most are religious, and of these again the greater part copies of one book, the "Ritual," which French scholars call the "Funereal Ritual" and the Germans the "Book of the Dead." It is a work evidently compiled from time to time, divided into sections, originally separate books, and chapters, each chapter being usually illustrated by a representation of its chief subject above the text. Part of this book has been found of the date of the eleventh dynasty (B. C. 2000), and, according to its own statement, which derives collateral support from a more general assertion of Manetho, one chapter was discovered in the time of the great pyramid building kings of the fourth dynasty. There can be no doubt that the greater part is of extreme antiquity.

Two great difficulties assail us in the endeavor even to construe this book. It was held to be specially advantageous to the mummified Egyptian that a copy should be deposited in his tomb. Consequently it became the custom to write these copies in great numbers and, as they were not intended to be read, the scribes were careless in their copying. Hence arise a multitude of errors which at every step embarrass the student. The other difficulty is due to the causes which render the Egyptian historical writings more hard to enterpret than the historical. Yet, thanks to M. De Rouge's patience and skill, the general purport of the work is now understood. It is, throughout, text and commentary and curiously, the text usually simpler than the commentary, which, by its allegorizing method, renders the obscurity of the subject greater. The theme of the ritual is the story of the man's fate in the nether world, and the text consists of a series of prayers to be said in each of the several zones through which the soul was to pass on its way to judgment, and the confession of innocence that was to insure its acquittal. It might be supposed that so great a matter would have been treated in the loftiest style of which the language was capable, with the simplicity of the Egyptian memoir, the pathos of the dirge, and occasional grandeur of the historical writings and the religious hymns. But it is far otherwise. Nowhere is the lower element of Egyptian religion so evident as in the ritual. It is obscure and mysterious without elevation or dignity. The student seeks in vain for a single passage worthy of the ideas conveyed through the eye by the pyramids and the tombs of the kings. He wanders through a labyrinth peopled by the forms of the lowest superstition, and the idea forces itself upon him that the negro element of the Egyptian mind is here dominant, not always in the thoughts, but always in their expression. Nothing more forcibly shows the strength of this element, not even animal worship. Side by side with the ritual we find another work relating to the underworld, the "Book of the Lower Hemisphere," describing the journeyings of the soul after death through twelve zones corresponding to the twelve hours of the nocturnal sun. This book was in fashion at the period to which most of the tombs of the kings (nineteenth and twentieth dynasties) belong, and their pictures afford the illustrations of its chapters.—*Contemporary Review.*

◆

Vanquishing a Book Agent.

Yesterday evening, says the Virginia (*Nev.*) *Chronicle* Professor Stewart went into the Delmonico restaurant and asked Andy, the irrepressible head steward, to bring him some stuffed mutton and parsnips. No sooner had the Professor fairly seated himself at one of the small tables than a book agent came in and took the other side of the board. The two men were strangers, but, as a matter of course, this book pedler couldn't keep still, and presently made some conversational advance to Stewart.

"Are not these meteorological disturbances somewhat peculiar for these latitudes?"

The Professor paused a moment, as he was mashing a potato, and replied:—

"Guess it's about the same thing every year."

"In seasons of atmospheric depression alternating with unexpected boreal excitements and rapid changes resultant on sudden accumulations of moisture, such dispositions of the storm belt are not, in my opinion, entirely uncalled for."

"Exactly," remarked the Professor, lifting a fly out of his coffee.

"But," continued the agent, delighted at the style in which he was crowding the Professor, "I doubt not but that certain energetic polarizations of the molecules in the mineral deposits have an attraction for the electrically charged clouds."

At these points the Professor, who had been knocked around the ring and crowded to the ropes, so to speak, became fairly roused to his position, and slogged for the other's nose at once.

"Ah, exactly my friend; in the ledge are vast deposits of minerals. Found in volcanic matrices and disintegrated by the upheaval of plutonic rock and semi-fused masses of silicious alumina, mingled with homogeneous debris of porphyry, the molecules of kaolined feldites, with a slight potash base, the decomposition of the feldspar is most affected along the line of the horizontal cleavage, and necessarily the liberated oxide of manganese combining with the percolation of the alkalis which permeate the entire mass causes a pronounced state of polarization, which cannot fail to account for the peculiar attraction in the vicinity. I might further explain the intricate chemical properties of the belt by illustrating the—"

By this time, however, the book agent, who during the round had been verbally pasted in the jaw, smashed in the nose, and biffed in the eye, rose from his seat, paid full price for his half-eaten meal, and shot out of the place. Andy said he examined the Professor, found his pulse regular, no signs of perspiration, and his mind intact.

◆

We have found no boy's composition of late which seems to put the Father of His Country on a stronger moral basis than this one. It serves the still further purpose of showing that where there is real, irrepressible genius, great ideas somewhat precede mere knack of spelling:—

george Washington was a little boy what onct lived in Virginny what had a nax give him by his old man. Wen george he got the nax he cutted a tree what had cherreys up on it and eat the cherreys he and a nother boy. When georges old man foun out what george an the nother boy done, he called george too him an he sais, george Washington who cutted tha bark ofen the cherrey tree! george sais i did Tha old man sais you did george sais i did and i cannot tell a li. Why cant you tell a li sais the old man. Coz sais george if i tell a li this here fellerl blow on me an then ill be spanked twict. thata rite sais the old man wenever yer git in to trouble tha esyist way out is tha best.

◆

The late George Bidder, the London engineer, once known as "the wonderful calculating boy," at the age of eight, could answer almost instantaneously how many pence there are in £868,424,121. Zerah Colburn was another "lightning calculator" of the same generation. Once he was asked to name the square of 999,999, which he stated to be 999,908,000,001. He multiplied this by 49, and the product by the same number, and the total result he then multiplied by 25. He raised the figures to the sixteenth power with ease. He named the squares of 244,999,755 and 1,224,998,775. He instantly named the factors, 941 and 263, which would produce 247,483. He could discover prime numbers almost as soon as named. In five seconds he calculated the cube root of 413,733,348,677.

◆

A remarkable convict in the Rhode Island State Prison is David Peters, a colored man who in 1869 received a fifteen years' sentence for assault. He was ignorant, but when allowed the use of the prison library he soon made astonishing advances in learning. He mastered arithmetic, algebra and geometry, took a course in logic and rhetoric, and then turned his attention to languages. He acquired a fair knowledge of French, German, Latin and Greek, and then took up jurisprudence. He is now reading law, and for a change studies Hebrew. He delivered at a Thanksgiving celebration in the prison a year or two ago an oration which was pronounced a remarkable production.

◆

One of the finest puns was made by Erskine. Seeing an old tea chest, he wrote on it the Latin inscription, "*Tu doces.*" This bit of classic lore, when properly translated, means "Thou teachest."

Published Monthly at $1.00 per Year.
D. T. AMES, EDITOR AND PROPRIETOR,
205 Broadway, New York.

Single copies of JOURNAL sent on receipt of ten cents. Specimen copies furnished to Agents free.

ADVERTISING RATES:

	1 month	3 mos.	6 mos.	1 year.
1 Column	$16 00	$35 00	$65 00	$120 00
½ "	9 00	20 00	35 00	65 00
¼ "	5 00	10 00	20 00	35 00
1 inch (12 lines)	1 80	3 25	5 00	10 00
3 lines, 24 words	45	1 25	2 25	3 80

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

LIBERAL INDUCEMENTS.

We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

PREMIUMS.

To every new subscriber, or renewal, until further notice, we will send a copy of the Lord's Prayer, 19x24.

To any person sending their own and another name as subscribers, inclosing $2, we will mail to each the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, viz.:

The Centennial Picture of Progress	20x28	in. in size
The Lord's Prayer	19x24	" "
The Marriage Certificate	18x22	" "
The Family Record	18x22	" "
3 Specimen Sheets of Engrossing each	11x14	" "
160 Beautiful Scroll Cards, 18 different designs.		
Condon's Normal System of Lettering,		
Or, " " " " Flourishing.		

For three names and $3 we will forward the large Centennial Picture, size 28x40 inches, retails for $2.

For seven names and $7 we will forward a copy of Williams & Packard's Guide, retails for $3.00.

For twelve subscribers and $12, we will send a copy of Ames' Compendium of Ornamental Penmanship, price $5. The same bound in gilt will be sent for eighteen subscribers and $18, price $7.50.

For twelve names and $12, we will forward a copy of Williams & Packard's Gems of Penmanship, retails for $5.

All communications designed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 205 Broadway, New York.

The JOURNAL will be issued as nearly as possible on the first of each month. Matter designed for insertion must be received on or before the twentieth.

Remittances should be by post-office order or by registered letter. Money inclosed in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL,
205 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, JUNE, 1879.

Specimen Copies of the Journal.

A LIBERAL OFFER.

To each of our regular subscribers we this month mail an extra copy of the JOURNAL, which they are requested to reach to some friend most likely to become interested in and subscribe for it. Although our subscription list is large and increasing, it is yet far short of what it should be; there are many thousands of teachers and pupils of writing throughout the country who should and would readily subscribe were the matter properly presented to them; will not our friends, who receive an extra copy, each do us the favor to use it with their best efforts to induce an additional subscriber? The effort will cost each but a trifle, and will make a splendid aggregate for us.

We also mail several thousand copies of the present number as specimens to teachers and others most likely to be interested in its specialty, whose earnest attention is invited to the claims of the JOURNAL, for their patronage as an advocate and guide to the successful teaching and practice of writing. To all who wish to more fully test its merits, we will mail the *seven* remaining numbers of Vol. III, with the splendid premium of the Lord's Prayer, 19x24, for fifty cents. The premium alone is worth twice the money. These seven numbers will contain all information relating to the second Penmen's Convention to be held in August, and a full report of its proceedings. Each number will also contain one or more illustrations with gems of pen art.

◆

Luck is a good thing, but one cannot always afford to wait for it. Pluck is a better thing, because it is always ready to begin.

Impositions and Impostors.

Few articles have appeared in the columns of the JOURNAL which have elicited so many and earnest commendations, as the communication, with editorial comments thereon, in the last issue, under the heading of "Dead Beats." It touched many who had been made tender by numbers of similar fraudulent or begging postal cards. We know from a personal experience of many years, as a conductor of a business college, that proprietors of these institutions, who are themselves, or who employ penmen of repute, are literally bored out of all patience by applications, under all sorts of pretences, for specimens of their "best plain and ornamental penmanship," right from the pen. Since we began the publication of the JOURNAL, dead-heads and frauds have been our greatest plague; no one, not having had a similar experience, can imagine the extent, number and phases of the genus dead beats and dead heads. It is actually sufficient, were all applicants favored to the full extent of their requests, to consume our entire time and resources. Some apply almost monthly by postal card for *specimen* copies of the JOURNAL, others beg or secure by fraud, specimens of penmanship from other and superior writers, which they send to the JOURNAL to be noticed as their own. Among the specimens thus sent by one person, no less than six different penmen who have examined the collection in our scrap book of specimens, have recognized their own handiwork. Requests for criticisms of writing upon postal cards, and answers to one-sided questions, in the columns of the JOURNAL, by persons who apply by postal card for the subsequent number to learn if their modest request has been granted, are multitudinous. We do not, however, infer that all these are essentially dishonest or mean, but many are thoughtless young persons, who having never employed their time in any occupation or manner to teach them its importance or value, do not realize that time can be of more account to others than it is to themselves. They imagine that the specimen or favor which they ask will require but a few moments or a trifle of money, which they, in most instances would give just as freely as they ask it from others, but they forget that the same reason that leads them to ask a specimen from a penman whose rare skill has rendered him famous, leads hundreds and perhaps thousands of others to solicit the same favors, sufficient in the aggregate to weary and impoverish him were he to attempt a response. We are sufficiently charitable to believe that by far the larger number belong to this class, but our mantle of charity is not sufficiently ample to take all within its folds. Persistent and well laid schemes to defraud, in some instances furnish evidence of moral obliquity not to be gainsaid, overlooked or forgiven, short of seeing works meet for repentance. The latter class we do not regard as sufficiently promising subjects for missionary labor to warrant our efforts in their behalf, but we trust that the former class will be sufficiently wise to take these gentle hints, and "come right over."

◆

The Value of Good Writing.

It is safe to say that no other one accomplishment will so greatly and readily aid a lady or a gentleman seeking employment as a good hand-writing. It is an accomplishment that always speaks promptly and well for its possessor, opening many ways for a beginning, and when supported by other valuable attainments, united with industry and integrity, carries its possessor forward and upward to places of profit and distinction. Many of our most prominent business and professional men are indebted for their first position and early success to a good hand-writing; and how many applicants for places as clerks owe their rejection to an awkward hand-writing it is impossible to tell. Where applications for positions are made by mail, those written in a good hand alone receive consideration. A good or bad hand turns the scale, and opens the way to success to the one, and securely bars it to the other. When we thus reflect upon the importance of writing a good hand, and the ease with which it may be acquired by the proper study and practice, it is indeed surprising to witness how few really good writers there are, and how indifferent are most teachers and school officers respecting the proper instruction in writing. We think, however, that the signs of the times are improving in this respect.

◆

Writing in Normal Schools.

It is to the normal schools of the land that we look for models of successful instruction in our public as well as private schools, yet so far as teaching writing is concerned, if we are to judge from the results obtained by teachers and pupils in most of our normal and public schools, the success as a rule, is not remarkable; indeed, so far as we know, very few of our normal schools are employing really representative teachers of writing, or attaching anything like due importance to system, and modes for skillful instruction in this important but badly neglected department of education. It is with pleasure, therefore, that we note exceptions to this rule. For several years past the State Normal School of New Jersey has employed a most efficient and skillful teacher of writing in the person of Professor D. H. Farley. We recently examined specimens of writing by one hundred different pupils in this school, which are indeed remarkable; their aggregate degree of excellence was the highest we have ever seen for so large a number of pupils. If all our normal schools could show equal results we should look for a new crop of teachers who would not disgrace the school room with their own awkward writing and utter unfitness for teaching it.

◆

How to Profit by our Writing Lessons.

For the benefit of the many who are endeavoring to improve their writing through the aid of the lessons now being given in the columns of the JOURNAL, we venture to offer the following suggestions:

Many pupils fail to become good writers from want of sufficient patience to study and practice upon one thing until it is thoroughly mastered, before taking up something new; the real secret of success, in all things, is absolute thoroughness.

If each reader, who seeks to profit by these lessons, will bear this in mind, and, by study and practice, make himself master of all that is given in each lesson, which he can easily do, he will, at the end of the course, have a thorough knowledge of writing and the ability to write at least a good legible hand; and if he really has a genius in that direction he may become an accomplished writer and teacher. The one thing essential is to master the lesson of each month. And bear in mind that we have on file specimens from about one thousand readers and the one who presents the best specimen of improvement at the close of the lessons will get a handsome premium, and have the honor and pleasure, to say nothing of the advantage, of being the best one in a thousand, and how his name will shine in the columns of the JOURNAL. Remember, that toil is the price of excellence.

◆

Instruction by Mail.

We are in receipt of a large number of communications soliciting instruction in writing by mail, which we have neither the time nor inclination to give, certainly not in the form, nor to the extent to be called instruction; but as a large number of these communications come from persons who are already well advanced, being really good writers, yet having a few faults, of which they are either unconscious, or did not know just how to remedy, we are led to believe that we can do such persons considerable service by criticising their writing, pointing out its faults, and offering advice for their correction by mail, and especially to those who are seeking to practice from, and improve by the course of lessons now being given through the columns of the JOURNAL. Such as desire to try the experiment, and will comply with the following directions, we will serve to the best of our ability:

Write the specimen for correction upon a letter sheet in your best and most perfect manner, writing not over three-fourths down the sheet, leaving at least one inch upon each margin, to give room to note corrections and suggestions, then inclose $1.00. We are confident that many of our aspiring young writers would find this a very profitable investment.

◆

Bad Penmanship.

Anecdotes of bad penmanship are again in order. The first Napoleon had so little mastery over his pen that his letters from Germany to Josephine were at first sight taken for rough maps of the seat of war. John W. Brooks, the railroad manager, wrote to a man living on the Michigan Central route, threatening to prosecute him forthwith, unless he removed a barn he had run upon the company's property. The recipient did not read the letter, for reading it was impossible, but he made out the signature, and arrived at the conclusion that the manager had favored him with a free pass along the line. As such he used it for a couple of years, no conductor on the route being able to dispute his reading of the document. H. W. Beecher can hardly be considered a model scribe, seeing that one of his daughters owned that her three guiding rules in copying his manuscript were that if a letter was dotted it was not an i; and if it was crossed it was not a t; and if a word began with a capital it did not begin a sentence. Horace Greeley's discharge of a compositor by note, we all remember was used as a recommendation of character, which brought the bearer honor and position. Theodore Parker, who was about the worst writer hereabouts within the last thirty years, took the premium when at school for the best penmanship.

◆

Marvellous Specimen of Pen Art.

The attention of our readers is invited to Mr. Barlow's advertisement in another column, of his remarkable centennial picture, a copy of which we have received. It is unquestionably the most elaborate and comprehensive pictorial presentment of American progress ever executed; to attempt to describe it would require columns of space in the JOURNAL, which cannot well be spared at this time. To it was awarded a diploma and medal at the Centennial Exhibition of 1876, the highest premium awarded to penmanship in the art department at that exposition.

◆

Kibbe's Magic Lettering Tablet.

We are indebted to Mr. Kibbe for one of these ingenious and practical devices for aiding in the construction of the standard Roman alphabet, to which purpose it appears to be well adapted. We judge it to be of service, principally to the learner or inexperienced letter writer rather than to the adept. We have, however, been too pressed with other duties to give it a sufficient study and trial to judge fully of its capabilities or real value, but, to say the least, we are favorably impressed with it. For more full information see advertisement in another column.

◆

Obituary.

We are deeply pained to announce the death of Mrs. S. S. Packard, which occurred on the 28th instant. Mrs. Packard was extensively and favorably known among those who have been identified with the Bryant and Stratton chain of colleges, by whom she was highly esteemed as a lady of rare merit, and to whom news of her death will cause unfeigned sadness. She was a woman of large heart and generous impulses; an earnest and charitable friend, a devoted wife and mother.

To Mr. Packard and the entire circle who mourn their irreparable loss, we extend our warmest sympathies.

◆

Seven Numbers of the Journal and a Splendid Premium for Fifty Cents.

As an inducement to teachers, pupils and others interested in good writing to try the JOURNAL, we will mail the remaining seven numbers of Vol. III with the Lord's Prayer premium, 19x24, for fifty cents. The premium is an elegant and valuable picture, and has actually been sold by agents at one dollar per copy.

◆

Communications

to the columns of the JOURNAL, regarding any department of teaching or practicing writing, or upon any branch of practical education, are respectfully solicited.

Art Education, No. 3.

BY JOEL H. BARLOW.

IS YOUNG AMERICA A DULL BOY.

The fact cannot be denied that his position in the school of progress, (at least in art,) is at the foot of his class. The great lessons given the world by the different Universal Expositions, he seems very slow in learning. England, full of confident anticipations, challenged the world to a comparison of industrial products in 1851, and found, to her surprise and mortification, that in products involving skill and taste, she ranked below all her European rivals and above the United States alone.

The result aroused the government as from a lethargic dream. Immediate and energetic action was taken. The Privy Council organized within itself a new section, called the "Department of Science and Art," having for its special object the popular dissemination of science and art as applied to industry.

In 1852, in furtherance of this object, the South Kensington Museum was established at an original cost of $6.000,000. and with an annual grant from the government of $500.000.

This is intended and arranged as a Normal Art School, where students, selected for ability and fitness, are prepared for art masters in subordinate schools. Such schools were organized in all the important industrial towns of the country. Their progress was watched with eager interest and fostering care by the government. At the end of ten years of their existence, in 1862, England again invited the world to her exposition. This time she had good reasons for confidence. Her lavish expenditure, wise and energetic management had produced commensurate results. The progress shown in the application of the arts of design to the industrial arts were so marked in originality, skill and taste as to excite the astonishment of all her Continental neighbors. France, in particular, was almost electrified; she found that she could no longer depend upon her ancient prestige. Her artistic supremacy in the markets was in serious danger from such progress by her ancient rival.

The next year the Emperor appointed a large and able Commission, divided into sections, to investigate the subject of technical education in particular. In 1865 this Commission exhibited an exhaustive report of the situation at home and in all parts of Europe. They declared that "*drawing*, with all its applications to the different industrial arts, should be considered as the principal means to be employed in technical instruction."

The government immediately put into action the advice of the Commission, and the art instruction of France, so long known as the most efficient in Europe, was made much better still. The other European nations have not been idle on this subject. Immediately after the war with France, the Prussian Ministry of Commerce and Industry issued a circular, calling upon the authorities of the principal industrial towns to "follow the example of France in the organization of Drawing and Industrial Schools." Their attention was called to the industrial importance of these schools, and to the fact that they form the true basis of the wealth of France. Austria, and even Russia also took immediate action.

The educational arrangements of Austria, which were pronounced by Horace Mann to be among the very poorest in Europe thirty years ago, are to-day declared by Professor John D Philbrick to be the best;—best in organization, course of study, and best in the character of their instruction. In the light of such facts, the seething activity of all Europe on the subject of art culture, The millions in enthusiastic drill with implements of art for the championship in grand industrial tournaments, can Young America stand by, an indifferent spectator and expect reasonably to escape the charge of dullness? Is there nothing that can arouse his interest? Let us present the case to him in dollars and cents. Take the example of France: France, with a domain smaller than Texas, produced for exportation in 1874, according to *L'Economiste Francais*, a total value of $775,550,600.

United States, according to the Bureau of Statistics,	693,000,000
Manuf'd exports of France,	434,513,800
" " Un'd States,	16,000,000

America exports raw material and imports manufactured. France exports mostly skilled manufactures. It must not be supposed that France is deficient in agriculture. In 1860 her total production of wheat was 297,000,000 bushels, 67,000,000 more than was produced by the whole of the United States. Her produce of potatoes, same year, was 275,000,000 bushels, which was 155,000,000 bushels more than the United States. It was owing to this condition of things (to her culture in skill and taste), that when crushed and bleeding at almost every pore, after her defeat by Prussia, she could spring as if by magic from her prostrate position, and so quickly pay her forfeited milliards. Thus it is to be seen that Art Industrial Education is the basis of national wealth and power.

Awkardness.

It is the nature of some folks to be awkward. Grace is a quality which no amount of persistence can ever drill into their souls to speak itself in conduct. They cannot learn it. It is beyond them. They are not devoid of ordinary comprehension, but they cannot learn this. You may study and study, and strive and strive to teach them the lesson of grace, but you cannot. It is a gift. It has its capabilities of growth, development, and vast infinitude of gain, but it is a gift. It must be implanted with the gift of life. It is as natural as the breath to some; it never can be acquired by others. It is like the gift of song or poesy, or the blessed gift of beauty. Some persons accustomed to every circumstance which adds to grace can never learn to do a graceful act. They intend, perhaps, to do you a kindness, and trample on your feelings. They wish to ask a favor, and come cringing after it in a manner the most insulting, or stride up and demand it in a manner equally insulting in an opposite sense. He who cringes in asking a reasonable favor insults the pride of the party addressed. The cringing implies expectation of refusal, whereas, if refusal be the expectation, why should the favor be asked? Also, if the favor be reasonable, why not reasonably expect it will be granted? If one does expect a thing, why pretend the reverse? Also, if one has no right to ask a kindness, why stride up and demand it? Some people, with the best intentions, are born bunglers. They cannot say, or do, or conceive a pleasant thing. This is how the good man too often finds his overtures in any direction scorned while the bad man "wins the fair lady." He knows *how* to do it, that is all. He hides his viciousness under a seeming better than the reality. The awkward, good man steps in his own light, and puts it out with his own bungling. How can he help it? he knows no better. He lacks tact. Many a woman has good ability and discernment in every sense, except the sense of grace, and the lack of this dulls the fineness of every other quality. She can do good work, and honest work, but it lacks the touch of nicety which should complete it. She is thorough and faithful, and even overdoes some things, but there is a stiffness of appearance about everything she touches that fairly makes one's soul ache. And she cannot learn better. It is her way. She cannot set a chair back, or hang an article upon a hook, or do the simplest little thing without doing it awkwardly. The very gift of sight is different with such a person than with another. The whole individuality lacks a woman's finest essential. You think it a habit that might be overcome. You suggest improvements and the mode of making them, but you cannot change the order of nature. It is a fixed fact. Individuality and originality are themselves the finest of all graces, but they must be real qualities and not affected. There must be a foundation at the bottom of them. Imitation as an exercise for the culture of originality and development of new ideas is both wise and noble. Imitation, servile and parrot-like, is degradation. Lower than all degradation is that imitation which wins its name and fame by theft from another person's capital stock of thought, and another person's grace of method, effort or nobility of conduct. If we make a mistake, why not confess we did, and bear the blame of it? Surely we are not infallible. Why then lay claim to another person's points of infallibility, and thieve from him a greatness which, with us, could be merely an outside sham with emptiness and vacuity beneath it? Candor and honesty should stand for themselves as angelic graces. Shame-facedness at honorable effort, even though subject to criticism, is toadyism. Perfection is before us and above us to be struggled after, and not to be picked up at every odd corner by everybody without an effort. Grace is to be sought and studied as a fine art, but in whatever we do, let us be ourselves. Do not let us lie. Do not let us steal. Do not let us make ourselves awkward with pretense, hypocrisy, and guilt. Let us keep the grace of purity and the inborn grandeur of truth. In thought, word and deed, in labor and in ambition toward success, let us be true. The grace of truth in the fine, clear eyes will atone for a world of bungling in acts, and the strength of honor will be to many a remedy for awkwardness. Let us make the best of our circumstances and ourselves.

MADGE MAPLE.

Premiums Delayed.

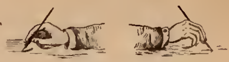
Owing to a slight delay in printing a new edition of the Lord's Prayer, it was not promptly mailed to a portion of the subscribers received during the last month; we are now well supplied and hope in the future there will be no delay.

◆

The best armor against temptation is to keep out of the range of its guns.

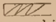
Writing Lesson.

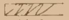
BY B. F. KELLEY.



III.

In this lesson we continue the analysis of the short letters.

 The letter *n* begins with left curve, and is connected by an upper turn to a straight line descending to base line, where it unites angularly with second left curve, joined like the first to straight line, united by lower turn to right curve, and continued to head line on connective slant. Left curves parallel; straight lines also parallel. Height, one space; width, one space.

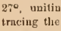
 The letter *m* is the same as *n*, with first two lines repeated. Height, one space; width, two spaces.

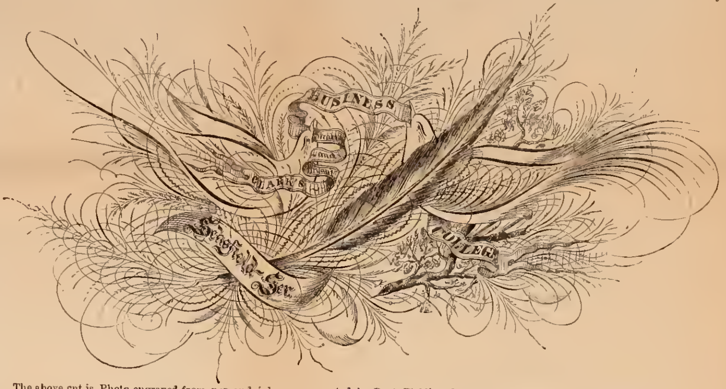
The letter *v* is formed by lines of the same form and slant as the third and fourth of *n*, and the fifth and sixth of *w*. Height, one space; width, one-half space.

The letter *x* is precisely like the last three lines of *m* or *n*, with the addition of a straight line one space in length made upward from a point at base line, equally distant from the two points of contact of left curve and lower turn with base line, and terminating at equal distance from upper turn and end of right curve. Height, one space; width between straight lines at each extremity, one-half space. This letter may be made without lifting the pen by retracing parts of it. It may also be formed by uniting a left and right curve direct to a left and right curve reversed.

The letter *o* is formed by left curve commencing at base line and proceeding upward on connective slant to head line, where it is joined angularly to descending left curve, which is united by lower turn to right curve, joining left curve at head line. The letter terminates with horizontal right curve, one-half space in length. Height, one space; width, one-half space.

The letter *a* commences at base line with left curve made at an angle of 27°, uniting with a left curve, which, retracing the first one-fourth its length, continues to base line, where it unites with a right curve, meeting the two left curves at top, from which point a straight line joins angularly, and proceeding to lower turn on regular slant is joined to a right curve, terminating at head line. Slant of oval 34°; height of letter one space; width, one space.

 The letter *e* begins at base line with right curve extending to head line on connective slant; it is there united by short turn to left curve, which, continuing downward on regular slant, crosses the first curve



The above cut is Photo-engraved from pen and ink copy executed by Prof. Fielding Scofield, Penman at the Bryant, Stratton and Clark Business College, Newark, N. J. Prof. Scofield is recognized as one of the leading penmen of the country; his writing and flourishing combine ease, grace, artistic skill and taste in an unusual degree.

one-third space from base line, to which it extends, and is there united to a right curve ending at head line. Height, one space; width of loop, one-fourth space.

The letter *c* begins with a right curve extending upward nine-tenths of a space, uniting angularly with short straight line merging into left curve, and uniting one-third space from head line, with right curve proceeding to head line, where, turning short it joins left curve and continues to base line, and is there joined to right curve on connective slant, terminating at head line. Height, one space; width, one-half space.

The letter *r* commences at base line with right curve, which continues on connective slant one and one-fourth spaces, at which point a slight dot is made and a compound curve continued nearly vertical to the head line, where it is joined to a straight line on main slant proceeding to lower turn, which unites it to right curve extending to head line on connective slant. Height, one and one-fourth spaces; width at half the height, one-half space.

The letter *s* begins with left curve precisely like *r*, uniting angularly at top with compound curve similar to capital stem, which diverges from the first line until within one third space from base line, where, by a broad turn it touches the ruled line and continues upward, uniting by a light dot with first curve, from which dot the letter is retraced to the line and terminates with right curve continued to head line. Height, one and one-fourth spaces; width, one-half spaces.

The pupil that shall never be satisfied until excellence has been attained, will practice, persistently and untiringly, all exercises, letters or combinations tending to that result; and will not leave one for another simply for the sake of variety, nor because some other may be executed more easily, or with greater degree of accuracy, neither in the hope of receiving a higher mark from the teacher.

In the preceding lessons, the exercises have been too numerous for immediate and satisfactory accomplishment, and are not given with any expectation that the average pupil will master them in the time of an ordinary lesson, the design of this course being that each lesson shall be followed by practice for one month. Doubtless there are those among the number of our pupils who will not be content to confine themselves so long to practice of so apparently limited scope; but such pupils are not of those who arrive at excellence, neither is the result of this practice so limited as may at first thought appear. Permit me to give a case illustrative of this point: While in Buffalo, in 1869, the writer of this gave lessons in penmanship to a gentleman over forty years of age, who occupied a responsible public position in that city, and whose good sense will be shown anon. A variety of exercises for free movement and forms for imitation were given him, and, among the latter, the capital stem. He seemed impressed with the importance of this particular form, and although many other copies were afterward given, he clung tenaciously to this, and for more than a month practiced nothing else. At the end of this time he had acquired great freedom of movement and certainty of producing uniformly excellent capital stems; and not only this, but he, and the teacher as well, were gratified and surprised to find that in this practice he had unconsciously gained the power to immediately and correctly produce other and dissimlar forms, and "he awoke one morning to find himself" not "famous," but a superior penman.

It is related of Porpori, a once famous Italian teacher of vocal music, that he once said to one of his most gifted pupils that if he felt the resolution to follow the plan he would suggest, he would eventually become a perfect singer. The student signified his assent. "Porpori noted on a sheet of paper the diatonic and chromatic scales, explained the intervals, sustaining tones, shakes, trills and every feature of vocalization." This was repeated the second year and the third. The fourth year the student began to murmur, Porpori reminded him of his promise. The fifth year came—the same sheet of exercises. At the sixth they had not left it, but some hints on articulative pronunciation and declamation were added. At the close of the sixth year the student supposed he had not vanquished the elements of the art, and was astonished when Porpori said, "Go, my son, I can teach thee no more. Thou art now the greatest singer of Italy and the world" The student was Caffarelli, once thought by many to have been all claimed for him by his instructor. The moral of this is, that even genius must be coupled with earnest effort to arrive at excellence.

More About Dead Beats.

Editor of the Penman's Art Journal:

The prominent Colleges throughout the country have, no doubt, been written to in the same manner, by the several parties referred to in Mr. Cady's communication, as contained in your last issue of the JOURNAL. This single instance goes to show how Commercial College men are bamboozled into sending specimens of penmanship to individuals with fraudulent intentions, and to prove that this plan of scattering pen-work is unprofitable, send specimens to a postal card applicant, and the result is that every boy in that vicinity will write for the same. It is a mistaken idea that the specimen will pass from hand to hand, and thus advertise the College sending them. On the contrary, the receiver of a penman's favor, having but little taste or appreciation of the art, will take a casual glance at that which has cost time and effort to produce, and then cast it aside like a common handbill.

A penman should put a value upon his skill, and instead of wasting it upon "thank you" jobs, should devote any spare time that he has, after his class-room duties, to profit by writing resolutions, cards, &c., or in preparing something for the JOURNAL, in which case he will not be casting pearls before swine, but be letting his light shine for the benefit of the writing fraternity

Institutions that make a practice of sending out specimens, not only follow an injudicious practice, but encourage the postal card writers to make a demand upon others who will not honor them, and thus saddle a useless correspondence on them, which otherwise would not exist were it discountenanced by all. Our rule is, when worried for specimens of writing, to send a printed notice, stating that we will send a small specimen only upon the receipt of twenty-five cents. This furnishes a test upon the sincerity of the person making the request, though it is at the same time a tax upon ourselves, as that sum will not compensate us for the time and trouble taken even in the production of a small sample.

The columns of the JOURNAL furnishes a place to let light in upon impositions of this kind, and it is to be hoped that others will imitate the good example of Mr. Cady and give the Commercial College community the benefit of any knowledge they may have of "Deadbeatism" as he (Mr. Cady) styles it.

WM. H. DUFF.

ST. LOUIS, MO., May 6, 1879.

Editor of the Penman's Art Journal:

May number at hand. The article headed "Deadbeats," is *timely* and to the point, although a few "*finishing touches*" would have made it still more valuable to honest penmen. To my sorrow, I have to report that Mr. Jones and myself have both been "*honored*" with the identical requests, and, no doubt, others in this city have been "dealt with" in a like manner. Usually I don't pay any attention to such "stuff," and let it gently enter into the waste basket; but this barefaced "non-explosive" cheek was too much for me, and I emptied an entire "battery" on the writer—since then I have been "let alone."

What I desire to say is, that such men should be fully *exposed*, giving their history, pedigree and all, to serve as a lesson for others who may resort to such underhanded ways of trying to achieve their object.

I am daily bothered with requests for specimens, under all sorts of pretexts, and generally give them the benefit of the waste basket; but there may be an innocent and honest-meaning person, coming along, who may share the same fate of the guilty ones; and here is where the "rub" comes in—How are we to guard against such mistakes?

I should like very much to have you write up this matter fully in your paper, thereby rendering great good to a "plague-stricken fraternity." I am, as ever, yours sincerely,

WIESEHAHN.

Numerous responses similar to the above have been received, the writers all having had the identical cards. We have seriously contemplated doing just what Prof. W. suggests, viz.: give the full names, address, pedigree and history of some of the well-known frauds in the profession. We know of several who richly deserve it, and it is proper that they should be known, that those liable to become their victims may be upon their guard. We have ourselves within a short time past, been most meanly victimized by some who have managed to win an enviable notoriety as authors and teachers; and so long as such knaves remain unexposed others are equally liable to be victimized. We are collecting some facts which will be peculiarly interesting to some of those fellows when we begin. We are nearly "ready for the charge."

SPECIMENS RECEIVED.

F. P. Preuitt, Kaufman, Texas, sends several elegant specimens of copy writing.

Mr. Gray, the forger, receives ten years for proficiency in penmanship.

A. E. Degler, Warren, O., incloses an attractive and well-executed specimen of flourishing.

B. Rusink, Gibbsville, Wis., sends some very creditable specimens of flourished capitals and card writing.

A. N. Palmer, New Hampton, N. H., sends a package of well-written copy slips, also gracefully-written cards.

J. M. Willey, teacher of penmanship at Cebb's Business College, Painesville, O., writes an elegant letter.

J. W. Pierson, Mecca, O., sends several slips of copy writing, which for ease of movement, grace and accuracy of form are rarely excelled.

Jos. Foeller, Jr., Ashland, Pa., sends a photograph of resolutions engrossed for the 7th Reg. N. G. of Pa., which is a very creditable piece of work.

H. C. Kendall, principal of Normal Writing Institute, writes a very easy and graceful letter, in which he encloses an elegant specimen of practical writing.

P. Hammel, Cincinnatti, Obio, sends specimens of business writing, which are models for ease and excellence; also, a very graceful specimen of flourishing.

S. T. Malone, Boothsville, W. Va., sends a very attractive specimen of flourishing and drawing; also numerous specimens of copy-writing, which are very creditable.

F. J. Tolland, who is enjoying marked success teaching classes at Maquoketa, Iowa, sends a superior collection of specimens of plain and ornamental penmanship, written with the left hand.

T. O. Temple, a graduate of D. L. Musselman, is having good success teaching classes in the middle of Illinois. He is a fine writer, and encloses a skillfully executed specimen of flourishing.

O. L. Ricketts, who is teaching writing at Athens (O.) Normal School, writes a very attractive letter, in which he incloses several handsome specimens of plain writing and visiting cards.

C. E. Cady, of Cady & Walworth's Business College, Union Square, New York, sends a package containing specimens of writing by each of the students in that institution, which indicates more than the average degree of excellence in writing.

D. H. Farley, teacher of writing in the State Normal and Model School, Trenton, N. J., sends specimens written by one hundred different pupils in that school, which evince a remarkable degree of uniform excellence; indeed we have never examined so large a number of specimens, from one school, that exhibited so good an aggregate result. We have long regarded Prof. Farley as one of our very best writers and teachers; these specimens, as the result of his instruction, serve only to confirm our high opinion. If the pupils in all our normal schools were under the tuition of equally skillful and successful teachers, we should hope to see writing in our public schools attain to, at least, a respectable degree of excellence. Evidently Prof. Farley is the right man in the right place.

Personals.

G. M. Slusser is teaching writing at the Valley Normal Institute, Bridgewater, Va.

F. O. Young the famous left hand writer, is at Camden, Me. He writes an elegant hand.

W. H. Kitto formerly of Platteville, Wis., has gone to Soulshyville, Cal., where he is to act as telegraph operator and ticket agent.

Prof. C. H. Pierce of Keokuk, Iowa, is desirous of exchanging portraits with all the penmen of the country. He has received thirty eight during the past year.

C. L. Martin, teacher of penmanship and phonography at Chaddock College, Quincy Ill. also Secretary and Treasury of the college, is an accomplished writer. His average speed of long hand is thirty words per minute, has written forty-eight words legibly, per minute, for eight minutes on a trial of speed—who can do better.

We recently had the pleasure of a visit from J. W. Swank, who is the corresponding clerk of the U. S. Treasury Department, Washington, D. C. He enjoys the reputation of being the best writer in the employ of the Government. Also a visit from M. V Casey who is employed in the same department.

F. J. Tolland who is teaching large writing classes at Maquoketa, Iowa, is highly complimented by the press of that city, as well as by a committee of his pupils. Teachers in the public schools commend and invite him to give a second course of instruction in that place. The Prof. writes with his left hand, and is a very skillful penman.

Prof. E. C. Allen, who formerly conducted the commercial department in the Brooklyn Polytechnic Institute, has leased, for a term of years, the Amenia Seminary, Amenia, N.Y. Prof. Allen is a graduate of Madison University, is a thorough scholar, experienced teacher, and a reliable gentleman. We cordially wish him success in this new field of labor, commensurate with his large personal merits.

The Quincy (Ill.) Daily Whig of May 14th, says: "At the commencement exercises of LaGrange college, which were held a few days since, the honory degree of Master of Arts was conferred on Prof. D. L. Musselman, of the Gem City Business college. Prof. Musselman is eminently worthy of the distinction, and the college will have no cause to regret its action. He has devoted many years to the education and advancement of young men and women and the title accorded him could not have been conferred upon a more deserving person." From what we know of Prof. Musselman we can most fully endorse the good opinion of the *Whig*.

Mr. C. Claghorn, proprietor of the Bryant & Stratton Business College, Brooklyn, has by request of the house of Daniel Slote & Co., the largest blank book manufacturers in the country, established and assumed charge for them of a department of Business College supplies and school blanks. Although his College is in Brooklyn, its proximity to the house of D. Slote & Co., which is located in the lower part of New York City, makes it easy to manage both enterprises. His first work has been to make up a set of blanks to accompany the revised edition of the Bryant & Stratton book-keeping, and he has produced the most beautiful set of book-keeping blanks we have ever seen. Mr. Claghorn has had great experience in teaching in, and in the management of, Business Colleges, and is ready to respond to any inquiries, not only with regard to the use of blanks, but upon any subject connected with business education.

Answers to CORRESPONDENCE.

☞ No communication unaccompanied with the full name and address of the writer will be noticed, or answered in this or any other column of the JOURNAL.

Neither will questions, the answers of which are not of general interest to the readers be answered, or criticisms upon writing be given to any but subscribers or patrons of the JOURNAL.

Specimens upon which criticism is invited should be written on a note or letter sheet, in the writer's best and most careful style, none other, and certainly no postal card, will receive attention.

F. O., Norwalk, O.—You write with unusual ease and grace; your leading faults are irregularity in size of letters, and not following the line, many of the letters being half a space above.

I. J. T., Cranbrook, Ont.—Your writing for business needs no criticism. It is easy, graceful, rapid and legible. As copy writing it would need more criticism than we can here give.

F. J. S., Eagleville, Conn.—A. H. Hinman is now teaching writing in the Bryant & Stratton Business School, Boston. We can send you the Williams & Packard Guide for

$2.50. Twelve lessons will constitute Prof. Kelley's course in the JOURNAL, ending with the March number 1880.

H. A. S., Syracuse, N. Y.—Do you, or can you, give instruction by mail? I am anxious to improve my writing, and think a few hints from you would greatly aid me. *Ans.*—We have not attempted to give any instruction by mail other than the few answers to questions given in this column, but, owing to a large number of requests similar to yours, we will, in future, criticise and make suggestions for improvement, to the best of our ability, upon terms and conditions as set forth in an article upon the fourth page of the JOURNAL.

S. O. H., Baldwin, Wis.—1. When writing, should the back of the hand be turned upwards so as to be perfectly level, or should it be inclined towards the right? *Ans.*—In order that the nibs of the pen should be flat upon the paper, and each under the same degree of pressure, which is necessary to give a smooth, shaded line, the wrist should be held in a horizontal position; but few writers actually maintain that position, as it is too great a strain upon the muscles of hand and wrist, but the nearer that position is kept the better for smooth and graceful writing, owing to the great difficulty of acquiring and maintaining that position. The oblique pen and holder has been introduced, and somewhat extensively used. 2. What is the proper slant of the pen? *Ans.*—It should vary considerably according to whether one writes with the finger or muscular movement. In the finger movement, the position giving the greatest freedom and ease of motion is that which brings the penholder across the forefinger, about midway between the second and knuckle joint, this gives a slant of about fifty-five degrees, but since less is required of the fingers in the muscle or arm movements, and the pen having a greater degree of slope, moves more easily over the paper, and with less liability of catching and spattering; the holder is usually allowed to cross the finger above the knuckle joint, where it is also more easily held in position, this gives the pen a slant of about forty-five degrees. 3. When the muscular movement is used, should the semi-extended letters and the extended loop also be made with that movement? *Ans.*—The combination movement should be used. 4. Which is more legible and which can be written more rapidly, an upright or a slanting hand? Upright writing is most legible, but less rapidly executed. 5. Which can be written most rapidly, an angular or a round hand? *Ans.*—An angular hand.

To the Friends of the Journal.

FRIEND AMES: —The many excellent features of the PENMAN'S ART JOURNAL seem to commend it to every one interested in penmanship throughout the country. There are still hundreds and thousands that have never seen it. I myself receive a great many letters from young people all over the country asking if such a paper is published. For the benefit of such I propose to mail one thousand copies of the next issue to those of my correspondents I know to be interested in writing, and hope to secure a thousand new names for you. If I can do this I shall be very glad, for I know you deserve all the success possible. Would this not be a good plan for other of our teachers and penmen to adopt? Truly yours,

G. A. GASKELL.

We think friend Gaskell's suggestion an excellent one, and shall take pleasure in supplying extra copies of either the current or some back number to those who will take the trouble to use them to our advantage —ED.

An Offer.

To the person who first journalizes correctly the following transaction, I will give a copy of the "Accountants' Guide," a popular system of bookkeeping, by M. R. Johnson, late bookkeepeer for Field, Leiter & Co., Chicago.

Sold one-half of my business to John Smith, who becomes a partner and shares equally in gains and losses. I have on hand merchandise valued at $6,000, store and fixtures worth $4,000.

Received in payment—cash, $5,000; his note for balance, $5,000.

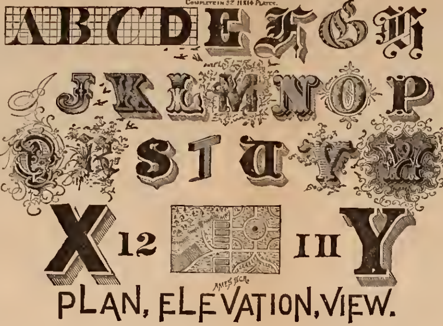
G. R. RATHBUN.

OMAHA, May 26, 1879.

Penmen's Supplies.

We invite the attention of penmen to our supply list on this page. We shall at all times endeavor to serve penmen desiring anything in our line to the best of our ability. Many small articles upon our list may seem to be placed at a high figure, but this is necessary to cover the postage and expense of tubing or boxing necessary to protect the same in the mails. When articles are wanted in quantity and can be sent by express we shall be pleased to make special estimates.

SPECIMEN LETTERS FROM AMES' ALPHABETS.
REDUCED ½ FROM PUBLISHED SIZE.
COMPLETE IN 32 11X14 PLATES.



The above cut represents specimen letters from several pages of "Ames' New Book of Alphabets," just completed, and now in the hands of the binder. It will be ready to mail on and after May 5. Sent post-paid on receipt of $1.50.

Send Cash with Orders.

All orders for books, merchandise, work or engraving to be sent by mail, must be accompanied with the full amount of cash. If ordered to be sent by express, at least one half of the amount should be remitted, the balance C. O. D.

On Saturday, May 24th, the students and faculty of the Eastman Business College, Poughkeepsie, went on a grand excursion down the Hudson and through New York Bay, stopping about five hours in this city. We return our thanks for the courteous invitation to be present, which pressure of other duties prevented our accepting.

Somebody says very beautifully, "A good life is visible philosophy."

FOR SALE.—A third interest in one of the largest and most popular Business Colleges in the country, very cheap. Address, E. K. BRYAN, Columbus, O. 5-2t.

PENMEN'S AND ARTISTS' SUPPLIES.

On receipt of the prices annexed, we will forward by return of mail, or by express as stated, any article named in the following list.

By ordering from us, patrons can rely not only upon receiving a superior article, but upon doing so promptly

Ames' Compendium of Ornamental Penmanship, cloth		5 00
Ditto, half leather and gilt		7 50
Ames' Book of Alphabets		1 50
Ames' Copy-Slips for instruction and practice in practical writing, per sheet, containing 40 exercises		10
50 sheets (50 full sets of copies)		3 00
100 " 100 " "		5 00
Bristol Board, 3 sheet thick, 22x28 in., per sheet, $		60
" 22x28 per sheets by Express,		30
French B. B., 24x34 " " "		75
" " 26x40 " " "		1 25
	per sheet by mail.	quire by ex
Whatm. drawg. paper, hot-press, 15x20 in., $	15	$1 20
" " " 17x22 "	20	2 00
" " " 19x24 "	20	2 20
" " " 21x30 "	25	3 75
" " " 26x40 "	65	7 00
" " " 31x52 "	2 50	30 00
Blank Bristol Board Cards, per 100		25
" " " " 1,000		2 00
" " " " 1,000, by express		1 50
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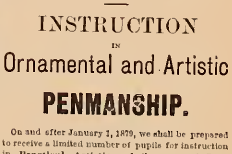
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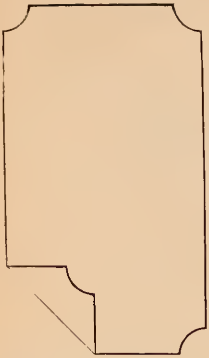

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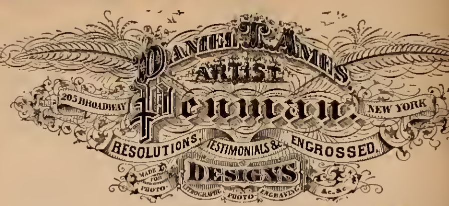

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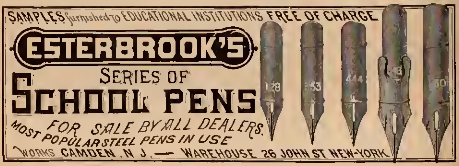

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BY J. W. PAYSON.

XIII.

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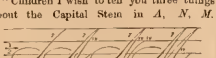

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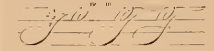
I next erase this characteristic part of *A*, and finish the last curve with the shortest possible turn at base, and then carry up a slight left-curve to two-thirds the height of letter. The children recognize *N*, and it all seems like play to make one letter out of another. I tell them that the last curve of *N* bows forward a little to be graceful. The distances across the middle of the letter are equal.

I now remove final curve of *N*, and from the turn at base make a slight curve clear to top, on the same slant as Capital Stem; from this point I make a long left-curve, on main slant, nearly to base, add a short turn, and finish with a right-curve at height of one space, and one space to right of main line "What letter is this, children?" They exclaim, "Capital *M*." Make the distance between the upper points one space; keep the three distances even across the middle of letter.

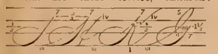
Note.—It will be seen that the alternate curves of *M* slant alike. The slant of the Capital Stem is a critical point in this group of letters. The second line being upon main slant, and united angularly to the first, symmetry requires that the Capital Stem should be on increased slant—if on the same slant, the two lines would coincide.

"Here we have the twin letters, *T* and *F*



The framework of these letters is the Capital Stem. But it is shorter by half a space than in the first group, and besides it curves more The base-oval in *T* is just the same as in *A*, *N*, *M*. But see how different it is in *F*. Here the upper line of the oval combines the left and right-curves, and becomes a real Line of Beauty. This Line of Beauty is carried clear across the Stem, and a little to right of it forms a sharp angle with a tiny straight line," illustrating each step. "You can always tell the written letter by this cross, as you can always tell the printed one by a similar mark. *T* and *F* are so nearly alike that when you learn one you have almost learned the other. There is a sort of cap that finishes both letters. It is just a small looped-oval and curve. You begin the cap-oval at height of two spaces, pretty well to left of Stem; carry it a little above height of three spaces, and bring to the right-curve of oval within a half-space of Stem; let the inside curve wind through the center, crossing the oval a little below top, and combine with a long double-curve to the right, thus. Name this curve." The silence is ominous of failure. "Why, children, it is just the same as the top of the base-oval in *F*; now think." "Oh! it is the Line of Beauty," cries out one little pupil, and all the others agree. "Have the highest point of the double-curve directly over the top of Stem, and carry the curve about two and a half spaces to right of oval."

"What are these letters, children?"



"Erase some of the script lines, and change others just enough to bring out the Italic likeness. Next, write the Capital Stem separately, and show how it is modified; that the main part is shorter, and a single curve. "The base oval is not changed; but to give a finished look to the Stem, we begin the letter with this introductory right curve, which unites with the Stem in a sharp angle. Observe how the curve droops at first. The second part of *H* is a long left-curve, which begins at full height, two spaces to right of Stem, and extends on main slant to base. The upper part is well curved. The crossing curve is the same as in *A*. The width of *H* at center is a little less than a space." A critical point is not to unduly widen the letter, which destroys its unity.

Second part of *K* begins at same point as in *H*, with a slight double curve on connecting-slant; combines at center of letter, in a narrow loop, with a second double curve nearly vertical; and finishes with lower turn and final curve, as in small *k*. The loop intersects Capital Stem, and is at right-angles to main slant. Illustrate to the class how the two double-curves form the same characteristic part as in the italic letter; that the script curves mean just the same as the straight lines of the Italic. Let the pupils analyze the double-curves.

G begins with an introductory right-curve on connecting slant This curve combines in a narrow turn at top with an incomplete oval, which extends downward two spaces, and then rises to half the height of letter; at this point the oval unites angularly with the Stem. The long sweeping curve which begins *G*, forms, with the left curve of oval, a loop, the intersecting point of which is a little above height of one space. The Capital Stem is a single curve, and half the height of letter. In *G* the Stem is the characteristic part, and the looped-oval forms the body of the letter, as will be seen by comparison with the Roman letter. The main part of *G* is simply an incomplete oval. A vertical line drawn through top of Stem illustrates the division of the oval.—*Primary Teacher.*

Teaching Penmanship.

BUSINESS COLLEGE, UNION SQUARE, }
New York, Nov. 24, 1879. }

Editor Penman's Art Journal:

DEAR SIR: After all the discussion that has taken place the whole truth has not been reached as to how best to teach penmanship to beginners in Business Colleges. Some hold to the strict analysis of a system; others put the student on movement exercises of various kinds, followed by a drill on the capital letters singly, till some proficiency has been reached; while another class tries to develop ability by correcting the most prominent faults of the individual whatever they may be.

It seems to me that any considerable drill on analysis at the outset leads the learner to think that form is all important. "So wide" and "so high" become his law, to the exclusion of the free movement which is to follow, and without which he cannot become a good business writer.

On the other hand any considerable drill on exercises, for the development of the arm movement, without some attention to analysis, is sure to make inveterate flourishers. Students, under this kind of instruction, are likely to make good capitals because of the smoothness of their writing, but their small letters will be defective from lack of uniformity. It is this style of teaching that brings out the exceptionally few good writers of a class. They are called the "natural" writers. They may have unusual steadiness of nerve, a good idea of form, or they may be mere imitators. This is not the teaching however that develops the most talent of the greatest number.

It is probable that a person will do that kind of work best which he likes best; therefore I have found it wise to allow the student to write on books soon after entering upon his course of study. If this is done the method of improving his style of penmanship *at once* becomes all important. I have succeeded best by allowing him to write whatever copy the regular class lesson might be, devoting a part of the hour to preliminary principles or exercises; afterward calling his attention to special faults, one at a time so as not to confuse his mind nor burden his memory. For example, he shades every downward line, or his loops are too long, or his slope is irregular, or his spacing bad. Any of these faults can be remedied to a great extent in a very few lessons. After a little drill of this kind it is easy to decide upon the next step. If he is attentive to the instruction given, movement exercises may follow or be taken in connection with these lessons of forms, and so smoothness and speed, with correct outline, can be learned together. If he is careless, and form, space and slope are still defective, definite analysis must be taught, and individual faults corrected before advancement is allowed. He must learn that small *u* is not *n*; that *a* has no hook at the top; that *t* and *d* should not be heavy in the middle, tapering towards both ends; that the loops should not be four or five times the height of the small letters; that capitals *I* and *J* do not loop at the top, &c., &c. All these points, and many others equally simple as the writing teacher knows, are easily learned and go far toward making penmen.

I would by no means throw away analysis nor would I make it the chief feature of instruction to classes above the elementary grades; but if students show a total disregard of proportion they should be taught that penmanship is an exact science, and that the forms of letters are no more to be disregarded than those of geometry. Mistakes in percentage are not condoned; neither should those of penmanship be overlooked.

If the ground I have taken is wrong I hope that discussion will thereby be provoked, and that some of the numerous penmen who read the journal will set me right.

Yours, respectfully, C. E. CADY.

Index to the Journal

On another page of this issue will be found a complete alphabetical index to articles that have appeared in volumes I II and III. This index is thus given entire, because of the omission to publish one for each volume at its close. Hereafter the different numbers of the JOURNAL will be paged continuously, and an alphabetical index given in the last number of each volume, which will add greatly to its convience for reference.

Personals.

J. Cagle received the silver medal offered by the North Georgia Agricultural Association, at its fair recently held at Atlanta, Ga, for the best specimen of practical penmanship.

S. R. Webster is teaching writing in the Spencerian Business College, Cleveland, Ohio. Mr. Webster wields a master's pen.

The Creston (Iowa) *Gazette* says: "Professor Mehan is winning golden opinions on the effectiveness of his work this year. There is no branch in our public schools more important than penmanship.

M. G. Emerson who has recently been teaching writing in the Gem City Business College, of which he is a graduate, has accepted a position in the Bank of Creston.

M. H. Kitto, formerly ticket agent and telegraphist at Ishpenning, Mich., is now assistant book-keeper for the Saginaw Mining Company at Stineville, Mich. Mr. Kitto is a fine business writer, and will undoubtedly win favor in his new position.

F. B. Davis, who has been for some months under the tuition of Messrs. Soule and Flickinger at Phila. Pa, writes one of the most elegant letters we have received. He is open for an engagement for teaching writing, and will furnish the best of references

The *Album* of *Pen Art* for October contains in full, the admirable paper upon *Decorative Art and Artistic Penmanship,*" read by F. W. H. Wiesehahn before the B. C. T. & P. Association at its convention held at Cleveland, O., in August last. It is an able and valuable paper.

N. T. Townsend who has been teaching writing in St. Paul, Minn., during four years past, purposes to spend the winter traveling, teaching writing and filling orders for ornamental cards, &c. Mr. Townsend is a superior writer and will undoubtedly do honor to his profession at whatever he undertakes. His specimens go into our best scrap book.

The first premium for best pen and ink sketch was awarded to J. W. Swank at the National Fair held recently at Washington, D. C.

Z. T. Loer formerly teacher of writing in the Normal school, Lebanon, O. has recently opened a Normal Writing Institute in that place. He is a good writer and will undoubtedly deserve success.

Louis Madarasz, formerly at Rochester, is now teaching writing at Gaskells' Business College, Manchester, N. H. His letters and specimens of card writing are among the most easy and graceful that come into our sanctum.

A. B. Capp, teacher of writing at Heald's Business College, San Francisco, Cal, sends us an elegantly written letter, its handsome list of subscribers to the JOURNAL detracts nothing from its "appearance." We trust others will add a, like ornament, when they display their skill.

G. J. Amidon of Lee, Mass. is now teaching writing at Carter's Business College, Pittsfield, Mass. Mr. Amidon is a good writer and a popular teacher and will prove a valuable acquisition to any Business College.

F. F. Judd is teaching writing at Jennings' Seminary, Aurora, Ill. His letters and specimens inclosed are very gracefully written.

Mr. A. H. Stephenson late of Stanstead. Wesleyan College, Quebec, has been appointed to a position in Wright's Business College, Brooklyn, N. Y., and will enter upon his duties January 1st Mr. Stephenson is a skillful penman and comes to the city highly recommended as a teacher of commercial and academic studies.

N. S Beardsley is teaching writing in the schools of Youngstown, Ohio. He is a good writer, and, we judge, doing very successful work as a teacher.

L. L. Williams, President of the Rochester (N. Y.) Business University, writes an elegant letter, and promises a contribution to the columns of the *Journal* soon.

The Detroit Michigan *Daily Post* of November 10th, closes a long review of the eminent services in behalf of education rendered to the State of Michigan by Professor Ira Mayhew, LL. D., with the following minutes prepared by a committee appointed for that purpose by the convention of B. C. T. & P. Association at the close of its session held at New York in 1878

"NEW YORK, August 10, 1878.

"It is with the greatest pleasure that we welcome to the ranks of our association the Hon. Ira Mayhew, LL. D., whose early labors in the cause of public education, prominently as superintendent of public instruction for the State of Michigan for several terms, were so efficient, and who later in life has so befittingly devoted his ripened abilities to the cause of business education, especially serving the cause as an author. We sincerely trust that time will deal with him propitiously and reward him commensurably to his eminent labors.

(Signed) "L. L. SPRAGUE.
THOMAS MAY PEIRCE,
Committee."

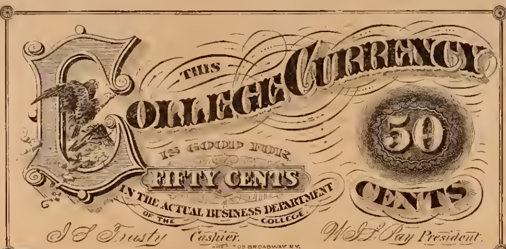
Specimens Received.

Gus. Hulsizer, Toulon, Ill., sends a unique design, in which a body of flourishing forms the outline of a bounding stag, which with the accompanying scroll and lettering constitutes a very attractive and skillful piece of work. He also incloses a package of his fancy card writing, which are not often excelled.

Charles D. Bigelow, teacher of writing at Bryant's Business College, Buffalo, N. Y., sends an exquisitley written letter in which he incloses equally excellent specimens of flourishing and card writing.

C. H. Hills, penman at Mansfield, O., Normal College, sends a gracefully executed specimen of flourishing, and several well written cards.

A very elegant specimen of flourishing is recorded from C. N. Crandall, Valparaiso, Ind.



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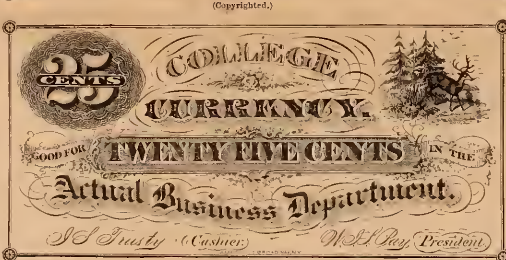

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The above cuts are Photo-Engraved from our own pen-and-ink copy, and are presented as specimens of lettering and drawing; the tints are ruled with our patent spacing T square. We have prepared two other cuts similar to the above of the denominations of five and ten cents, designed for printing fractional currency to be used in the practical departments of business colleges. We are prepared to either furnish the currency or duplicate *cuts*. The cuts are regular electrotypes, and can be used upon any common printing press, and would be found convenient and valuable to use in catalogues and college papers &c., illustrating the practical departments. Proofs of the four cuts with prices will be sent on application; also estimates given for any similar work to be executed to order.

Lyman D. Smith, teacher of writing and drawing in the Public Schools of Hartford, Conn., sends an elegant written letter. It is of two-fold interest as it announces Prof. Smith as a future contributer to the columns of the JOURNAL, and will be a conspieious ornament in our scrap-book.

A. A. Clark, teacher of writing in the schools of Cleveland, O., writes a handsome letter and incloses some elegantly written cards.

S. C. Malone, Smithtown, Va., sends a package of well written copy-slips, and several specimen sheets, of elaborate and skillfully executed flourishing and drawing. Mr. Malone is about to open classes at Morgantown, W. Va. We wish him success as he will undoubtedly deserve it.

Benj. Rusink, Gibbsville, Wis., incloses in a well written letter several creditably written cards.

Jos Foeller, Jr,, Ashland, Pa., incloses in a splendidly written letter a package of specimens of flourishing taken from a multiplying slate, which are excellent.

A. W. Dudley, Piketon, Ohio, sends specimens of flourishing and writing, which are creditable.

Answers to Correspondence.

NOTICE.

No communication unaccompanied with the full name and address of the writer will be noticed, or answered in this or any other column of the JOURNAL.

In this column, for the future, will appear only such communications, and answers thereto, as we shall deem of general interest or importance. The custom of criticising the writing of individuals will be discontinued partly because such criticisms are not of general interest to our readers, but principally from the fact that since the circulation of the JOURNAL has become so large, requests for such criticisms have become too numerous to admit of our complying with them all; therefore, that we may be impartial and just to all, we have thought best to entirely discontinue such answers. Without any solicitation on our part, we announce, that any reader of the JOURNAL who desires to receive by mail a careful and thorough criticism of their writing, with suggestions for practice and improvement, may obtain the same for one dollar.

S. M. Philadelphia, Pa. How do you explain the fact that nine out of ten professors of penmanship slide upon the fourth finger only, but invariably teach a sliding movement on both the third and fourth fingers: *How do you do it yourself?*

1. We do not admit the fact, as claimed, we believe that the majority of penmen will rest the hand on both the third and fourth fingers which we do—and which is of course correct.

R. R., Gibbsville, Wis. Why are the small r's and s's given $\frac{1}{4}$ more space than the other contracted letters? Because the loop or shoulder of the r and point at the top of the s are mere extensions beyond the body of the letter, and if brought within the ordinary space of the small letters would so diminish the body of the letter as to cause it to appear greatly disproportionate to the other contracted letters.

Business College Items deferred in this issue for want of space.

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Catalogues and papers have been received from several colleges which want of space prevents noticing in the present issue.

◆

Department of Book-keeping and Finance.

In the first No. of Vol. IV, we shall open a department in the JOURNAL not to exceed in any case two columns of space, to be devoted to the above named subjects. We are led to do this by the earnest solicitations of the many authors, teachers and pupils of book-keeping as well as practical accountants who are subscribers to the JOURNAL. All parties interested in such a department are requested to forward practical problems for solution, or information or suggestions appropriate and interesting for this department.

◆

No Personal Matter in the Journal.

In one or two instances communications have been inadvertently admitted to the columns of the JOURNAL, somewhat personal in their character. We hereby give notice that henceforth we shall guard zealously its columns against anything personal or insinuating. Correspondents will please bear this in mind, thereby saving their own labor and us from the unpleasantness of refusing their communications.

◆

Paragraphs "Appropriated."

BY D. F. KELLEY.

It is often said that penmen are not liberal one toward another—that envy and jealousy are aroused whenever one of their number is mentioned approvingly, thus retaining in force the truth of the saying "two of a trade can never agree;" but I have found that whenever they meet they always extend the write hand of fellowship.

Although disposed to accredit the craft with fairness, generosity and magnanimity yet I knew one penman that was somewhat inconsiderate—in other words possessed of insufficient forethought. He was copying an agreement, the consideration therein mentioned being $10,000. Inadvertently the last cipher was omitted and it was made to read $1,000—the mistake might have been avoided by a little fourth ought.

A little forethought should also have prevented the bad spell of the penman who wrote "We are having hellthy wether out here." No doubt it would have been well for him if, in his youth, he had received the same treatment we now give postage stamps, as he would have been licked, put in a corner, and made to stick to the letters. Perhaps the superior quill-driving among us is owing to the same method of treatment.

And, by the way, speaking of quill-driving reminds us that the quill or the steel pen may be driven but the pencil does best when it is lead. And speaking of the lead pencil suggests the interrogatory, why are not all pencil manufacturers Pencilvenians?

Having spoken thus wisely of pens and pencils, let us see what may be said of ink.

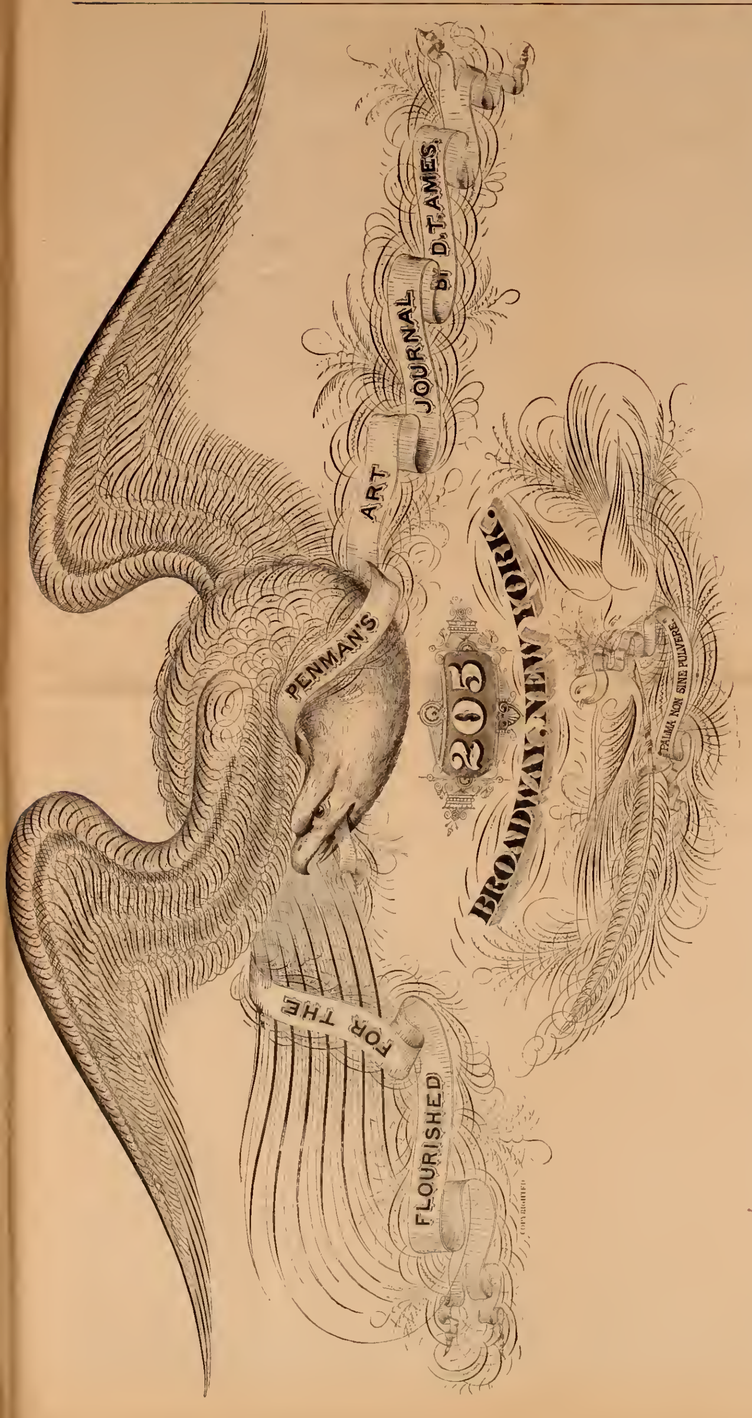
"Ink can be preserved from mould by putting a clove in the bottle." When Mrs Spriggins, wife of Spriggins of the *Morning Awakener*, read the above she cried excitedly, "There now I know what Mr. Spriggins always carries cloves in his pockets for!" And the good old unsuspecting soul looked as pleased as if she had just heard of a new way of putting up barberries. Cloves may prevent ink from moulding, but what shall prevent flooding the market with abominable solutions, infusions and decoctions misnamed inks. We can find no ink answering the requirements of penmen—jet black and free-flowing, and even the most intelligent coroners have as yet been unable to find any although they frequently hold a coroner's ink quest.

As we have revealed that which will be of great benefit to the profession in regard to the teacher of penmanship, the pen, pencil and ink we now lack but paper, and we feel confident that the reader will not hesitate to decide that we merit the foolscap and will see that we are supplied.

Having the materials now for work, let us have some of the letters of the alphabet. Many persons make no distinction in form of *I* and *J*. Now write with blue ink and tell me should there not be a marked difference between a blue *I* and a blue *J*. What would Julia think were you so muddled that you believed them equally worthy of admiration.

Be afther making of the *K* so it is a Kay to the resht of the worrud, begorra and don't forgit it is loike a pig's tail because it's the end of pork.

Do not make O so as to disappoint your teacher and cause him to give its name in a disapproving long-drawn-out manner, neither the *R* so as to produce similar exclamation. Tell the cook the best way to make tea is *T*; and finally may you B busy as B's in every good cause and never get half C's over. May you keep your consciences ever at E's and your eyes upon a mark much higher than the flight of the J's, that you may escape 'L; May you never O any one, but be a P Q li R people, zealous of good works. May you drink nothing stronger than T, and may U sometime find a clergyman who for a V will W with another Xactly as Y Z as yourself and may you in due time advance from th alphabet to the syllables ba-by-by; and ma



you ever after be in a much more *flourishing* condition than your humble teacher of penmanship.

Having now acquired a good practical handwriting, let us advance one step and interest ourselves for a moment in card-writing.

Admiral Goldsborough was a bluff old sea dog, and hated sham and pretence. An airy young diplomat, a great man of society and fashion, called on the admiral, and finding him out, left his card with the letters E. P. penciled on it. The brave salt was puzzled thereby, and when the young man accosted him on the street and asked, "Did you get my card admiral?" he shouted out. "Yes! and what's the meaning of E. P. that you wrote on it?" "Oh, why that means *en personne*, that I called in person," "It does, eh!" said the admiral, and went off in a mood of disgusted meditation. In a few days he returned the call by sending his card around by a messenger, first writing S. B. N. in one corner. Again the two met. "You received my card, did you?" inquired the admiral. "Yes, and what does S. B. N. mean? asked the polite young man. "Sent by a nigger!" thundered the admiral.

We are now so far advanced in penmanship that its complete modus operandi is so familiar to us as to be almost automatic. This leaves time to investigate the origin of language even anterior to writing as a means of conveying thought; and by careful research we have discovered that spoken language was first introduced to this world during Adam and Eve's first quarrel when one word brought on another.

The first attempts at writing were rude pictures of familiar objects used as signs of ideas. Afterward these signs bore less and less resemblance to the objects they were originally intended to represent, and in an artistic sense any one of them would have been considered a very bad sign, but at the present time the worst sign known is to sign another man's name to a note.

We have in this very exhaustive cyclopædia of pen lore antedated the origin of written language, considered the qualities of the teacher of penmanship, the materials with which he is enabled to easily acquire untold opulence, and the manner in which it is done. We have now but to speak of rapidity of execution and our task is ended. Of course, other things being equal, the palm must be given to that person or class of persons who shall execute work in the minimum of time. Innumerable experiments have been conducted under the most varying circumstances with uniform result and the decision must now be considered final, that female copyists work more rapidly and for the very conclusive reason that they are always anxious to have the last word.

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The Illustration

which is given upon this page is photo-engraved from an original pen-and-ink specimen of our own design and execution; the size of the original is 28x48. We have the same lithographed and printed upon good paper 24x32 inches in size, a copy of which will be hereafter mailed to every person sending in his renewal or subscription for the Journal; or should they choose the "Lord's Prayer," 19x24 or "Centennial Picture of Progress," 22x28 inches in size, they can have their choice by stating it with their subscription, or all three of the premiums for fifty cents additional to the regular subscription. Either of the premiums are richly worth the price of the subscription; should any of our patrons desire a duplicate of the cut, they can have the same with any part of the matter, not desired, omitted, for $7.20; the scrolls can be mortised at twenty cents each additional.

◆

Glossy Ink.

A rich gloss may be imparted to any common writing ink by adding to the ordinary cone bottle a small quantity of gum-arabic or white sugar. Caution must be exercised, as too much sugar will leave the ink sticky when dry, and too much of either gum or sugar will destroy the flow of the ink; most of the glossy ink advertised and sold for that peculiar quality, is simply common ink treated as above. Davids' School Ink or Maynard and Noyes' thus treated makes a fine ink for specimen work.

◆

Will they Explain?

A recent subscriber to the Journal from Rochester, N. Y., says: "I have just received a copy of the Journal, and I was surprised that the penmen of Rochester should run it down." The columns of the Journal are open for their explanation; perhaps they can thereby assist us in our endeavor to make it worthy of their discriminating judgment and high appreciation.

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D. T. AMES, EDITOR AND PROPRIETOR,

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LIBERAL INDUCEMENTS.

We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

PREMIUMS.

To every new subscriber, or renewal, until further notice, we will send a copy of either the Lord's Prayer, 9x24, or Flourished Eagle, 24 32, or the Centennial Picture of Progress, 22x28. For $1.50 all three will be sent with the first copy of the JOURNAL.

To any person sending their own and another name as subscribers, inclosing $2 we will mail to each the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, viz.:

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For three names and $3 we will forward the large Centennial Picture, size 28x40 inches, retails for $2.

For seven names and $7 we will forward a copy of Williams & Packard's Guide, retails for $3.00.

For twelve subscribers and $12, we will send a copy of Ames' Compendium of Ornamental Penmanship, price $5. The same bound in gilt will be sent for eighteen subscribers and $18, price $7.50.

For twelve names and $12, we will forward a copy of Williams & Packard's Gems of Penmanship, retails for $5.

All communications designed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 205 Broadway, New York.

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NEW YORK, DECEMBER 1879.

Vol. IV of the Journal.

What the JOURNAL has been hitherto, its readers and patrons know. What it will be in the future, they can only judge by the past and its promises. We trust that its course in the past will in some measure give weight to its promises for the future. We have reason to believe that very few of the present subscribers or contributors to the columns of the JOURNAL will fail to continue their patronage and support during the future, while we have positive assurance from a large number of noted teachers, authors and writers, who have not thus far contributed to its columns, that they will do so during the coming year; these added to our present contributors, and the greater experience of its editors, are sufficient to warrant us in the assurance to our readers that the JOURNAL in the future will very far excel the past.

Among the promised contributors are such well-known authors, teachers and artists as S. S. Packard, Hon. Ira Mayhew, E. G. Folsom, Dr. J. C. Bryant, H. C. Spencer, George W. Elliott, Joel H. Barlow, L. L. Williams, A. P. Root, N. S. Beardsley, Robert C. Spencer, G. A. Gaskell, Charles French, G. H. Shattuck, L. L. Sprague, D. L. Musselman, C. C. Cochran, William H. Sprague, A. H. Hinman, William D. Duff, Thos. May Peirce, H. C. Wright, P. H. Smith, J. W. Van Sickle, J. W. Payson, Selden R. Hopkins, H. B. McCreary, W. H. Kibbe, Hiram Dixon, A. D. Wilt, Rev. N. R. Luce, Uriah McKee, C. C. Claghorn, A. W. Talbott, J. E. Soule, C. E. Cady, William Allen Miller, J. H. Lansley, W. L. Blackman, A. C. Cooper, G. R. Rathbun, H. C. Clark, A. J. Warner, J. T. Knauss, T. J. Bryant, Jackson Cagle, L. D. Smith, A. A. Clark, F. W. H. Wieschahn, A. W. Randall, T. J. Stewart, Frank Goodman, A. W. Madison, W. H. Lothrop, S. R. Webster, "Madge Maple," "Paul Pastnor," "Penstock" and others; with such a corps of correspondents and our own assurance that we shall spare no labor or pains to render the JOURNAL in the highest degree interesting and valuable; can any one have doubts regarding its future prosperity? If it could survive and even prosper during the three years of general depression, added to the slow and hesitating support of would-be patrons, doubtful of its continuance, may we not safely predict that, with the grand and rising tide of general prosperity and the full confidence and support of all the friends of its specialties, the JOURNAL is destined to achieve an enviable success and take rank among the best and most widely-circulated class periodicals of the land, and contribute largely to the dignity and honor of the professions it represents.

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What the Journal has Done and Is Doing.

With the next issue THE JOURNAL enters upon its *fourth volume*, and attains to an age more venerable than, and a degree of success quite beyond that ever reached by any other penmen's paper.

From the first advent of such a paper it has been a doubtful question whether the profession would or could sustain a distinctively penmanship paper, and as each successive effort was made and failed, the doubt was strengthened. And after the ablest and for a time the most promising of them all, the *Penman's Gazette* disappeared, there seemed to be a settled conviction that a precarious existence and early death awaited all similar undertakings. This belief created a distrust and in some instances a repugnance to penmen's papers, difficult to overcome, and which led many penmen who had gladly and hopefully given their support to others, to withhold the same from the JOURNAL; indeed, some of our professional friends said to us at the outset that while they would wish to see sustained and themselves to patronize such a paper, they dare not encourage the undertaking, and so stood aloof; others ventured to send the price monthly, some waited six months, some a year, others longer before venturing to risk a year's subscription in advance, but the fears of one after another have been overcome and their patronage secured, until there is now scarcely a half dozen of writing teachers of repute in the United States and Canada whose names are not upon the subscription list of the JOURNAL, to say nothing of the thousands of unprofessional teachers of writing in public schools, pupils and admirers of writing throughout the country. And it is with pride that we now see the JOURNAL in spite of all opposition and lukewarmness, take rank among the recognized and successful periodicals of the day. It enters upon its *fourth* volume with hope strengthened by increasing prosperity. Nor is it for itself alone that the JOURNAL has won success. It has done more than all other agencies during the same period to awaken and maintain a general interest in writing; it has been chiefly instrumental in gathering a large number of professional teachers and authors of writing together for the first time in a convention, that resulted in the formation of an association of teachers of writing and practical education, which, if we mistake not, is destined in the future to exert a most potent influence for the advancement of these important departments of modern education. In addition to this, the JOURNAL is furnishing an invaluable medium to the profession for intercommunication of thought, and valuable information which tends to cultivate acquaintance and a mutual and friendly spirit – quite the reverse of what formerly existed, and which is very essential to the honor and success of the profession.

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Experts on Handwriting.

The frequency with which cases have recently arisen in courts of justice involving questions relating to the genuineness of handwriting, has called into service a class of persons known as experts in handwriting. In some instances these persons have exhibited most remarkable power for close analysis and scientific examination into the distinguishing characteristics of writing, revealing many facts wholly unnoticed by the common observer, and thus rendering material service to court and jury, so much so as to carry the conviction that expertism was indeed a science. While others, by their unscientific and blundering opinions or guessing, have failed to impress court or jury favorably with that class of evidence, often leaving the impression that their OPINION was only a "guess" which could be had for a fee by whichever side first applied. Such apparent want of the requisite scientific knowledge or of high-toned integrity on the part of so-called experts has in many instances brought the very idea of expert testimony into utter contempt by court and jury.

Undoubtedly there are instances when it is very difficult, and may be quite impossible for the most skilled expert to form a well-grounded opinion, clear of doubt regarding the genuineness of hand writing, but in the great majority of cases a thoroughly scientific and experienced examiner of writing will be able, not only to relieve his own mind of doubt regarding its genuineness, but to so present facts and reasons as to materially aid the court or jury in reaching a just verdict.

There are a great variety of cases which call for the services of an expert, such as the forgery of signatures, disguised and simulated writing, alterations of written documents, &c.

Perhaps the most difficult and unsatisfactory of all cases in which the expert is called is where simply a skilfully executed signature is called into question. Often this class of forgeries are perpetrated by persons who are themselves experts as skillful and experienced as those who are called upon to detect them. All the knowledge and methods known to the expert are employed, not alone in executing the forgery, but in the use of safe-guards against detection and proof. In many such cases it is difficult, and in some well nigh impossible, for the most skilled expert to determine beyond grave doubts regarding their genuineness. Yet, however skillful a forger may be it is rare that he will not overlook some point or habit in the genuine upon which he will fail, and which will be apparent to the really skilled expert. This class of expert work is usually most difficult and unsatisfactory, because of the generally limited amount of writing brought into question from which he can make comparison, and upon which base an opinion.

In disguised and simulated writing there is usually a greater bulk of material, thereby presenting a much better opportunity for studying the habits and characteristics of the writers, in most instances enabling the expert to reach a decisive and satisfactory conclusion.

We believe, that with very rare exceptions, adults are as thoroughly personified in, and can as easily be identified by their handwriting as by their physiognomy, and that they cannot, in any extended piece of writing, so change or modify the same, (and retain at all the character of writing,) as to wholly escape the force of habit and conceal their own identity. Long habit places the pen in a certain position in the hand, and its nibs in a certain position and angle upon the paper, causing it to make a peculiar quality of line or shade. Habit also imparts a peculiar form and shade to the letters, makes peculiar combinations, turns, shades, rests, slope, height, crossing of t's, dots to the i's, and a whole multitude of other peculiar characteristics, the great majority of which are unobserved by the writer himself, and to avoid or conceal which would require him to exercise a certain knowledge that he did not possess to avoid something he knew nothing of.

It is the province of the expert by a close, keen analysis of writing, to discover these habitual peculiarities in the genuine, and trace them in and through forged, disguised and simulated writings; strip them of their disguise, and reveal their true identity as he would the person by removing a mask.

To be a reliable and skillful expert, one should possess great analytic power, an eye quick to perceive and trained to detect the slightest resemblances, or dissemblances in form or other habitual and distinguishing characteristics in writing, and above all, unapproachable integrity.

Note.—In the next issue of the JOURNAL we shall give a carefully compiled digest with references to the laws and rulings of the several courts of this country and England, respecting the use and admission of expert testimony regarding handwriting, which will not only be of interest to fellow-experts, but convenient as reference for attorneys making use of expert testimony. In our subsequent numbers we expect to publish articles upon expertism from all or most of the skilled experts in the country.

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Checks &c. Signed with a Stylographic Pen Refused.

We are informed that several bankers of this city have refused to recognize the signature of their patrons when written with a "Stylographic Pen." That is correct for all writing executed with these pens, is wanting in most of the essential and habitual characteristics of writing as when executed with a two-nibbed pen. Whatever be the position of the pen or the degree of the pressure, the line made remains the same in quality and size; such writing not only lacks character, but is very easy of imitation or forgery. Upon the other hand, in writing, executed with the ordinary two-nibbed pen, the line is varied in quality and shade by the position of the pen and degree of pressure, angles and turns are modified and more sharply defined, thereby introducing into writing the whole multitude of peculiar characteristics that give character and personal identity to handwriting, and render it most difficult to imitate.

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Does It Pay?

A short time since several marked circulars and papers called our attention to the fact that two rival teachers and professors of penmanship in one of our western cities were engaged in a lively and not very creditable quarrel. Now, without taking sides with either, as we know nothing of the relative merits of the case or the "combatants" except that both have been our patrons and have dealt honorably, we would ask how the balance stands as regards money and fame, or, in other words has it paid?

We think that professors of penmanship, or anything else, should think twice before engaging in a personal quarrel, which, to a certain extent, must harass and tarnish each, while it reflects unfavorably upon the entire profession; make up, gentlemen, and rival each other only in good work and skillful teaching.

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Our New Premium.

On the third page of this issue will be seen a print from a cut photo-engraved from an original specimen of flourishing and lettering 28x48 inches in size, which we have photo-lithographed and printed upon a large sheet 24 x 30, thereby making a large and elegant specimen, which will be given as a premium with the JOURNAL to every subscriber renewing his subscription, and to each new subscriber during the year 1880. Should any one prefer the "Lord's Prayer" or the "Centennial Picture of Progress," (20x28) they can have their choice, by so stating with their renewal of subscription, and all *three* by remitting fifty cents additional to the regular subscription.

Begin Subscriptions with the Volume.

It will be remembered that the next issue will begin a new and *fourth* volume of THE JOURNAL. As far as is practicable, it is desirable that subscriptions should begin with the volume; subscribers will thereby more readily keep account of the period of their subscriptions; and where preserved, the files will be more complete and convenient for reference. We wish subscribers to bear this in mind, not only in the renewal of their own, but while soliciting the subscriptions of their friends.

Subscriptions may begin (until further notice,) with any issue of the JOURNAL, since and inclusive of No. 6, Vol. 1, (Sept., 1877). All the *twenty-seven* back numbers, and the advance numbers for Vol. IV, *thirty-nine numbers*, will be sent with a choice of *either* the "Lord's Prayer" or "Eagle" as premiums for $2.50; for $3.00 will be included both those premiums, and a copy of the "Centennial Picture of Progress," 20x28.

The premiums alone are worth the money as household or school-room pictures, and to any admirer of fine artistic pen work they are *each* worth the entire amount.

Shall I Renew my Subscription?

Is the question with many whose subscription expires with this number of the JOURNAL.

Well, yes, of course you will, and get a friend or two to join you for a club. If you have any doubt about it, just read our prospectus--the names of promised contributors, consider the premiums to be sent with the first number of the JOURNAL—alone worth your money—and the twelve numbers of the JOURNAL, each to contain two or more *fac-simile* specimens from the pens of our best pen artists, and its columns filled with a constant fund of information invaluable to you as a teacher, pupil, or lover of skillful penmanship—consider all these and say if you can afford, yourself not to renew, or fail to invite your friends to subscribe. We shall anticipate your renewal, and hope for the club.

Clubs.

Now is the time for our friends to secure large clubs for the JOURNAL, every writing teacher can easily secure a club from each of his classes and the greatest service he can do his pupils next to giving them a good course of instruction, will be to induce them to subscribe for the JOURNAL; this is also true of teachers in all the business colleges and public schools; they can not only secure the subscription of their pupils, but do them a substantial favor. Read our premium list, and if nothing therein named is desired, send for our special list of cash premiums—don't lose sight of the clubs—Great, or small, let them come! We repeat it, let them come!!

Permanent Ink

is quite a consideration in all important documents. H. Triest & Co., Importers of Inks, No. 155 Fourth avenue, New York, have favored us with a bottle of their nut gall ink which is a strong black color, flows freely, and is warranted to retain its color for any length of time. It appears to be a commendable ink for general business purposes.

Model Copy Books.

The publishers of the model Copy Books with sliding copies inform us that these books are obtaining great favor, and their success has been even beyond the large expectations with which they were first issued.

We are glad to learn that this series is rapidly growing into popular favor.

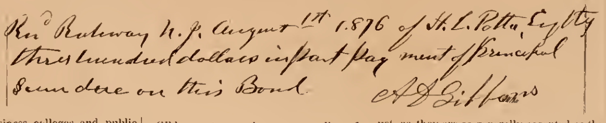
Appreciated.

We are pleased to note the growing popularity of the practical writing lessons being given through the columns of the JOURNAL by Professor Kelley, which is evidenced by the numerous applications for permission to reprint them by other educational publications.

A Remarkable Case of Alleged Forgery

Within a few months a remarkable case involving forgery and fraud has been three times tried in the courts of New Jersey. From the evidence presented at the trials, it appears that in 1873, A. D Gibbons exchanged a farm in Rahway, N. J., valued at $30,000 with H. L. Potter for other property valued at $14,000, taking a mortgage upon the farm from Potter for the remaining $16,000, which was reduced by subsequent payments by the first day of August, 1876, to $9,300, at which time, as Gibbons alleged, a payment of $300, to apply on the principal was made, and an endorsement entered upon the mortgage, and a duplicate receipt given for the same; but upon the other hand Potter alleged that he paid $8,300, which accords with the endorsement upon the mortgage and his duplicate receipt. Gibbons swears that he received a payment of only $300, and that the endorsement and receipt, which he signed, were for that sum only, and that the word "eighty" was subsequently added to each, as he believes, by Potter; and accounts for his opportunity for doing so in the endorsement as follows: After the $300 were paid, and an endorsement made accordingly, Gibbons noticed that the usual figures expressive of the sum had been omitted, and so passed the bond again to Potter saying that he might as well add them. Potter at once seated himself and apparently did as requested, folded the bond carefully, and returned it to Gibbons, who, without examining the same, deposited it in the customary place for safe keeping.

Subsequently when called upon for further payments, Potter tendered to Gibbons $1,000 with interest, as full payment for the mortgage which Gibbons refused, claiming $9,000 with interest. When Potter says, "you know I paid you $8,300 of the principal last August." "No," says Gibbons; "you only paid $300,—" "I paid you $8,300," said Potter, "and my receipt and the endorsement upon the bond will prove it." Upon examining the endorsement on his bond, Mr Gibbons, to his surprise, found that it did read for "Eighty-Three Hundred Dollars," and that the figures which he had requested Potter to add were still wanting. The following is a fac-simile copy of the endorsement as it now appears upon the bond:



Recd Rahway N. J. August 1st 1876 of H. L. Potter Eighty
three hundred dollars in part payment of principal
Sum due on this Bond
A D Gibbons

Gibbons at once began proceedings for the foreclosure of his mortgage and the recovery of $9,000 with interest. The case was ably tried before the Vice-Chancellor of New Jersey, who rendered a decision in favor of Gibbons. Besides the contradictory statements of the parties themselves, there could be but little evidence beyond that of expert testimony. Being called in that capacity, we gave it as our decided conviction that the word "eighty" in the endorsement did not appear to have been written continuously and in the same connection with the remainder of the endorsement. It had all the variations that would naturally exist were the space it occupied left a blank and subsequently filled by the same person, under circumstances changed, and as represented by Mr. Gibbons. The variation in strength of line, spacing of letters, angle of slope, peculiar absence of parts of letters, and the dot to the *i*, extension of the word beyond the marginal line of the bond, the peculiar skip in the *y* as it crosses the *p* below, the marked difference in the whole general appearance of the word, the unnatural expression of the words "eighty-three hundred" in place of the more common "eight thousand, three hundred," and many other circumstances were named as indicating that the word "eighty" was written at another time and subsequent to the balance of the endorsement.

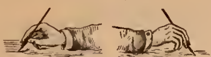
Immediately subsequent to this trial Potter was indicted upon separate charges of forgery and fraud; upon the first trial for forgery the jury disagreed, standing, as we are informed, eleven for conviction to one for acquittal. At a subsequent trial, through the extraordinary effort of able counsel, who tried the case purely upon technicalities, Potter was acquitted of the crime of forgery. The charge of fraud remains to be tried. The final decision of a case so remarkable will be watched with peculiar interest. We have inserted above an excellent fac simile of the entire endorsement, that our readers and brother experts may apply their own skill to the examination, and shall be pleased to know how far they may agree with us in our opinion as expressed above, regarding the same.

Increased Rates for Advertising.

Owing to the largely increased circulation of the JOURNAL, hereafter the regular rates per line, single insertion, will be twenty cents; no advertisement received for less than sixty cents.

Writing Lesson.

BY B. F. KELLEY.



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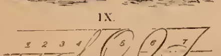
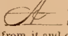
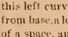


The Seventh Principle or *Capital Stem* is a prominent feature of all the Capital letters we have yet to analyze. It consists of a left curve on main slant beginning three spaces from base line, and after continuing for one and one-half spaces downward, it joins a reversed oval, touching base line and extending half the height of principle, terminating one-third space from descending line, and one and one-fourth spaces above base. Length of oval, two and one half spaces, slant, fifteen degrees.

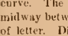
The importance of this principle must not be overlooked, as in these lessons it will appear in thirteen letters, or one half the entire alphabet, and its use may be and frequently is extended to five other letters. We prefer, however, to thus limit its use, and will add that several of the thirteen letters may have other forms from which, in a business point of view, this principle may well be excluded; yet, as they are so generally accepted as the *standard* capitals, we give them in this limited course of lessons, believing that, at least, nothing so beautiful as the capital stem will be substituted therefor.



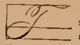
Capital *A* consists of *Capital stem*; united angularly at top to a slight left curve, diverging from it and continuing to base line. From this left curve, at one and one fourth spaces from base, a left curve descends three fourths of a space, and crossing terminates at head-line, one space to the right of principal left curve. The crossing extends to a point midway between capital stem and right side of letter. Distance between points of contact with base line, one and two-thirds spaces.



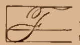
Capital *N* consists of the first two lines of *A* with the addition by short turns at base line of a left curve ascending two spaces to a point one space to right of second line. At half the height of letter the distances between lines, measured horizontally, are equal



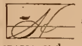
The first and second lines of Capital *M* are the same as in *N*, the third line uniting at bottom like third line of *N*, but extending with uniform curvature to a point three spaces from base line, and one space to right of capital stem. At this point it unites angularly with descending left curve, touching base line one space to right of preceding turn, and uniting by short turn to right curve, terminating at head line, one space to right of last curve. Distance between the two upper points, between the two short lower turns and between last curves, each, one space; distance between the four long lines, at half the height, one-third space, each.



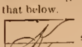
Capital *T* consists of two separate parts, a capital stem and a part called the *cap*. The cap should be made first, as correct proportions can more easily be attained than by making the capital stem first, and the time required in making the letter in this order is much less. Begin two spaces from base line, with left curve ascending on main slant, one space; make short turn and continue upward with left curve parallel to first and, crossing right curve near the top, continue to full height of letter, then change to right curve, terminating four spaces to right of point of beginning. The capital stem is modified by being shortened one-half space and by being curved more rapidly at top, the remaining portion being the same as in *A*, *N*, and *M*. Width of loop and spaces to left and right, each one-third space.



Form *F* precisely like *T* to to the highest point of oval, then continue with horizontal right curve to a point, one-third space to right of capital stem and one and one-half spaces from base line, then finish with slight left curve continued downward one-fourth space on main slant.



Begin at base line with ascending right curve, continuing two and one-half spaces, and uniting angularly with capital stem, the upper portion of which is nearly straight, and the lower part unmodified. From a point three spaces from base line, and two spaces to right of capital stem, extend left curve to base line, one and two-third spaces to right of oval. This line should be nearly straight in its lower portion. Finish by crossing as in *A*. Distance between points at top, two spaces, between points of contact with base line one and two-third spaces, the space in capital stem oval above first right curve somewhat larger than that below.



The right curve and capital stem in *K* are like those in *H*. From a point three spaces from base line and two spaces to right of stem descend with left and right curve to capital stem, one and one-half spaces from base line, where a small loop should cross stem at right angles to it, then with a slight right and left curve descend to base line, touching it one and two-thirds spaces to right of stem, and by short turn unite with right curve terminating at head line, one space from preceding line.

Our London Agency.

For the convenience of the great number of applicants for the JOURNAL and our publications in Great Britain, we have established an agency with the well known International News Company, 11 Bouverie St. (Fleet street,) London, through whom the JOURNAL or any of our publications may be safely and conveniently ordered; we hope thereby to largely increase our already numerous list of subscribers among our British cousins. Those who desire can continue to remit directly to us.

Reply to that Challenge.

A lengthy article received from Mr. H M. Wilmot of Madison, Wis., in reply to Mr. Rathbun's article under the head of Challenge in the November number has been omitted from this issue for want of space.

Ames' Compendium.

PRICE REDUCED.

Hereafter this work will be mailed on receipt of $4.50. It is universally conceded to be the most comprehensive and practical guide, in every department of artistic and displayed pen work ever published. No penman seeking to excel in ornamental penmanship can afford to be without it.

Look out for the New Year's Number of the JOURNAL; it will be interesting. Those not subscribers, should send ten cents for a specimen copy.

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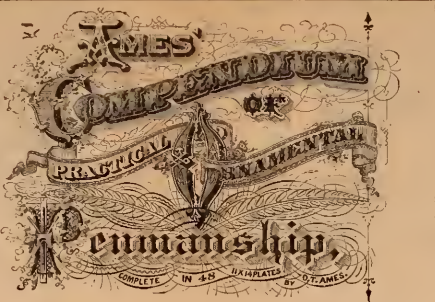
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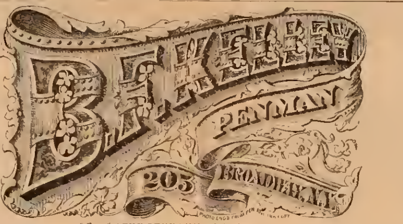

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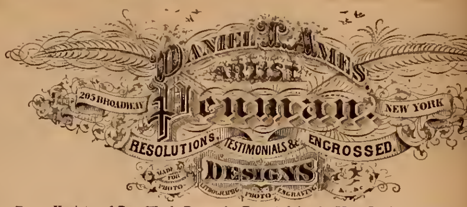

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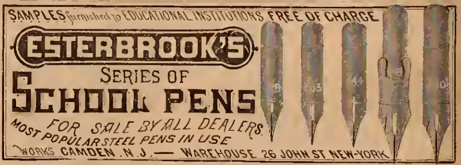

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